

Kine WEEKLY

B. O. T.
FLIES
A
KITE

See page 3



M-G-M CALLING! LISTEN EVERYBODY!

Coming! "Come Live With Me"



Oscar Winner James Stewart, with Lamarr the Beautiful. It was bound to happen!

"Bitter Sweet" Sweet and Lovely!



Jeanette MacDonald, Nelson Eddy present their greatest musical thrill... in glorious Technicolor.

Tracy, Rooney, Together Again!



We cheered them in "Boys Town." The nation's ready for its successor—"Men of Boys Town"!

Robert Montgomery Returns. 'Rah!



We predict raves in the press for Bob's latest—"Rage in Heaven." Ingrid Bergman is co-star, George Sanders, Oscar Homolka also in cast.

Attaboy, "Ziegfeld Girl"!



James Stewart! Judy Garland! Hedy Lamarr! Lana Turner! Ziggy in all his glory couldn't have done better'n this!

And Another "Hardy" Winner!



The number of hits in this famous series reaches double figures with "Andy Hardy's Private Secretary."

P.S. Also on the way... "BOOM TOWN" (Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr)
"BLOSSOMS IN THE DUST" (Greer Garson, Walter Pidgeon)... "LOVE CRAZY" (William Powell, Myrna Loy)



**PROPOSED
FORMULA
FOR S.O.**

See page 5

Kine^{matograph} WEEKLY

No. 1770

Thursday, March 20, 1941.

Vol. 289

**GENERAL
COUNCIL
REPORT**

See pp. 5 and 7

DRASTIC CHANGES IN RENTING PRACTICE

Joint Trade Consideration of Government Proposals

LONGER RUNS FOR BRITISH FILMS

REORGANISATION of methods of distributing British films with a view to facilitating the fulfilment by exhibitors of quota obligations has been pressed upon the consideration of the Industry by the Board of Trade.

The Council of the K.R.S. considered the problem at its adjourned meeting yesterday.

The proposals include the spreadover of play dates for British productions, the easing of existing barring conditions, and increasing the number of seven-day bookings.

Reservation of Film Employees

DEPUTATIONS TO LABOUR MINISTER

The Trade's concern at the threat of loss of operators up to the age of 35 was expressed by a C.E.A. deputation which presented the exhibitors' case before the Ministry of Labour last week.

On behalf of the C.E.A., Lt.-Col. S. K. Lewis (President), E. J. Hinge (Treasurer), S. Hart (Gaumont-British), and W. R. Fuller (General Secretary) attended at the Ministry of Labour on Thursday, March 13. The occasion was a joint deputation, and Mr. O'Brien attended and supported on behalf of the N.A.T.K.E.

Lt.-Col. Lewis pointed out that to withdraw operators up to the age of 35 would inevitably mean shutting down a large number of cinemas which the Government desired should keep open to provide the necessary entertainment for industrial workers as well as the public.

Mr. O'Brien, for the N.A.T.K.E., emphasised that the cinema had no reservoir of labour upon which to draw and that the provision of substitutes owing to the time required for training was impossible.

Further points were stressed by Mr. Hinge and Mr. Hart.

The deputation was warned that in view of the urgency of issuing the revised list of reserved occupations and the fact that the proposed change in the age of reservation to 35 would not operate before August 1, further discussions might be necessary.

Producers' Deputation

The deputation which waited upon the Ministry of Labour to present the case for the reservation of studio personnel was composed of Michael Balcon, Robert Clark (A.B.P.C.), Maurice Ostrer, G. W. Parish and H. Bruce Wolfe, with, representing Labour interests, G. H. Elvin (general secretary, A.C.T.), T. O'Brien (general secretary, N.A.T.K.E.) and Capt. Crickett representing artists.

In addition to representatives of the Ministry of Labour were also officials of the Board of Trade and the Ministry of Information.

MAN-POWER IN THE STUDIOS

Government Concern

In the House of Commons, on Tuesday, Miss THELMA CAZALET asked the President of the Board of Trade whether in order to enable renters or exhibitors to conform with Quota requirements under the Films Act, he could state what steps were being taken to maintain British production of feature or short films at the highest possible level.

OLIVER LYTTLETON replied: "I am well aware of the difficulties facing all sections of the film Trade under present circumstances and of the need to maintain production of British films at the highest level consistent with the national interest. The whole question is under active consideration and I will make a statement on the subject as soon as I am in a position to do so."

Miss CAZALET: "May I ask my Rt. Hon. Friend whether he will see that sufficient man-power is made available for keeping alive this most important industry?"

Mr. LYTTLETON: "I am in communication with the Minister of Labour on the subject at this moment."

EDGAR GRANVILLE: "Will the President of the Board of Trade take into consideration the fact that if key technicians are called up it will be impossible to make short or long films, and will he make the strongest representations to the Minister of Labour about them?"

Mr. LYTTLETON: "Yes, sir."

The request by the Board of Trade is its suggested solution of the difficulty submitted by the C.E.A. to the Board when pleading its inability to obtain British films sufficient to meet the 17½ per cent. quota demands, and advocating a lower percentage.

Alteration of Trade Practices

The letter from the Board sets out its belief that easement might be effected by reforming barring area conditions, substituting single feature programmes and increasing the number of seven-day bookings—practices of long standing which are "not immutable" the Board declares.

It appears as though matters which were advanced in the C.E.A. submissions as secondary considerations have been promoted by the Board to a primary place.

Defeating its own ends

Trade opinion believes that reform of the nature suggested would have the ultimate effect of reducing still further the number of British films made and in process of time bring about a condition similar to that existing now.

Further, the number of films able to stand up as single features or justifying a seven-day booking are lamentably few, and thus the number of films "commercially practicable" to fulfil the conditions of exhibition (to quote the Cinematograph Films Act) would be brought down to less than a half.

The Board has addressed its letter both to the exhibiting and renting organisations suggesting joint discussion. This will probably be arranged early next week.

This request by the Government department to the Industry must be distinguished from a former proposal that the Trade should endeavour to economise in the number of film prints in use. The current letter deals with subjects, the former with material. A K.R.S. technical committee is considering the Board's former proposal.

Bristol Licence Transfers

The licence of the Olympia, Bristol, has been transferred to William Edwin George Alway, and that of the Orpheus, Henleaze, Bristol, to Arthur Thomas Miller.



GEORGE FORMBY

who is chairman of Hillcrest Productions Ltd., will make two pictures a year for the next three years, the first subject being due for delivery by November next. All six pictures will be made for the world market and will be produced on a more ambitious scale than any previous Formby subjects.

George Formby crashed the American market with his recent production "Let George Do It," which proved a tremendous hit when shown on Broadway. This, coinciding with the termination of his A.T.P. contract, resulted in a flood of offers from British and American companies. George, however, is determined that his future films will continue to be made in England and with this object formed his own production company.

In giving details of the deal Max Thorpe

Sabotage of Government S.O. Plans

GOLDWYN-U.A. SETTLEMENT

DOLLAR DETAILS

From the Kine, New York Correspondent

Financial details of the United Artists-Goldwyn deal which, as announced in the KINE, recently, settled all outstanding litigation, are now made public in New York.

U.A. takes over the Goldwyn share in the Corporation for 300,000 dollars, and Goldwyn is a free agent regarding releases of his films.

Reports in New York say U.A., or approved individuals, may buy the Fairbanks estate's fifth interest.

OPERATORS MUST NOT CARRY FAGS

WALSALL BAN ON MATCHES AND CIGARETTES

IN ADDITION TO THE USUAL RESTRICTION ON SMOKING IN THE PROJECTION QUARTERS OF KINEMAS, THE WALSALL CINEMAS AND THEATRES SUB-COMMITTEE PROPOSE TO PROHIBIT EVEN THE CARRYING OF MATCHES AND CIGARETTES IN SUCH PARTS OF THE PREMISES.

The full text of the recommendation of the Committee which will be presented at the next meeting of the Council, for inclusion in the Council's existing regulations relating to kinemas, is as follows:—

"No smoking shall at any time be permitted in any part of the premises in which sound apparatus, generating plant and switch and battery apparatus is installed or used, or from which any opening has been made into the auditorium.

No tobacco, cigarettes, cigars, matches, petrol lighters, or lighters of any kind shall be taken into such parts of the premises in which films are stored, wound or repaired."

CORFIELD ANNOUNCES THREE FILMS

Preliminary programme planned by John Corfield embraces three subjects, the first of which, "Ring o' Roses," takes the floor on April 28. Vic Oliver and Sarah Churchill will star, with John Paddy Carstairs directing.

All three pictures will be made on a major scale.

GEORGE FORMBY FOR COLUMBIA

Max Thorpe Announces £500,000 Deal

A HALF-MILLION POUND DEAL BETWEEN COLUMBIA AND GEORGE FORMBY IS ANNOUNCED BY MAX THORPE. THE FAMOUS COMEDIAN, WHO HAS FORMED HIS OWN PRODUCTION UNIT, WILL MAKE TWO PICTURES ANNUALLY OVER THE NEXT THREE YEARS FOR WORLD DISTRIBUTION BY COLUMBIA.

This sensational news was revealed by Max Thorpe, General Sales Manager, during his company's second war-time Convention held at Blackpool.

Under the new contract George Formby, who is chairman of Hillcrest Productions Ltd., will make two pictures a year for the next three years, the first subject being due for delivery by November next. All six pictures will be made for the world market and will be produced on a more ambitious scale than any previous Formby subjects.

George Formby crashed the American market with his recent production "Let George Do It," which proved a tremendous hit when shown on Broadway. This, coinciding with the termination of his A.T.P. contract, resulted in a flood of offers from British and American companies. George, however, is determined that his future films will continue to be made in England and with this object formed his own production company.

In giving details of the deal Max Thorpe

revealed that Harry Cohn, President of Columbia, and his brother Jack, have long believed that George could become a front-line world star.

"Our contract with Hillcrest Productions," said Mr. Thorpe, "is definitely a 'scoop' of the first magnitude. We feel proud in being able to handle George Formby—a marvellous 'deal' which has made me the happiest man in our business."

"There is no need for me to tell you of George Formby's amazing box-office popularity in this country to-day. He is the absolute 'tops.' In three successive annual polls conducted by an American trade-paper amongst exhibitors in Britain he has won top place among British stars in this country."

"In Empire countries, particularly in Canada and Australia, he commands an enormous following, and there is a considerable and ever-increasing market for his pictures in the United States."

Mr. Thorpe hoped in the course of a week or so to be able to announce the title of George Formby's first picture together with details as regards casting and director.

EXHIBITORS UNABLE TO ACCEPT HARSH CONDITIONS

Sheffield Tells the Public

THE feeling is growing in many districts that opponents of the principle of Sunday opening are employing the method of imposing unacceptable conditions upon exhibitors in order to sidetrack the Home Office simplification of obtaining S.O. facilities.

These suspicions are strengthened by the issue of hampering restrictions by licensing authorities, to which exhibitors are in some cases replying with a refusal to open on Sundays with such conditions operating.

This action plays the Sunday entertainment opposition's game, and also throws upon the exhibitor the stigma of holding up Sunday opening.

Telling the Public

Sheffield, met with this difficulty, has set out its case in the local Press in a statement signed by the chairman of the Sheffield branch, Coun. Harold S. Gent, and the secretary, Arnold R. Favell.

It takes the form of outlining the position to date, and in particular mentions the clause, which the branch rejected, about S.O. accounts being audited, and regarded as being unreasonable.

It also states that many halls have been badly hit financially since the blitz.

It is pointed out that the Sheffield C.E.A. was not in favour of Sunday opening and only agreed to change its attitude when requested to open by the military authorities and patrons on war work.

Refusal to accept the Watch Committee's conditions is based upon the contention that it is contrary to the principles of the Trade to disclose its takings except to the Inland Revenue authorities.

The Watch Committee wished to assess charity contributions on certified gross takings.

Ban on Seven-day Programmes

A problem of a different character has been put before Ipswich exhibitors by the licensing body, which is attempting to insist that any films shown on Sunday must have been specially booked for the day or have been screened in the town before.

This would entirely shut out the possibility of four- or seven-day bookings as Sunday is normally the opening day for such bookings. In Ipswich the conditions are felt to be entirely unacceptable in this form and opposition to the conditions is to be pressed.

Faced with a demand for charity contributions in respect of Good Friday opening in the Southern Midlands area, the licensing authority has been informed by the C.E.A. branch secretary that it cannot accede to the request. It is anxious that charities in the area shall not suffer, however, and is ready to make a donation to charitable institutions if it is understood that the question of Good Friday opening is not connected with the donation.

Deadlock at Warrington

Evidently, the Warrington Watch Committee is intransigent on the question of the conditions for allowing Sunday opening of kinemas. The Committee offered Sunday opening facilities to the cinema management's under certain conditions. As these were not acceptable to licensees, a state of deadlock has existed for some time.

Exhibitors have held several meetings to discuss the situation and have been again invited to state their views as to terms they would consider reasonable.

**Right on
the Spot!**

**BRITISH
MOVIETONE
NEWS**

KINEMATOGRAPH
WEEKLY

EDITORIAL AND GENERAL OFFICES

93, Long Acre, London, W.C.2.

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SUBSCRIPTION RATES: Great Britain and
Canada, 30s. per annum, post free. U.S.A.—\$12 per annum,
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A FALSE CLUE

WE in this Industry have always had an unusual difficulty in getting our difficulties properly considered by the Government, just because we have had to make our contacts through a department which is educated up to normal business, and not to the very peculiar one we practise.

Carrying on under a system of trade customs which have grown up during a series of years, says the Board of Trade, but which are not immutable, the need for adjustment in the light of present conditions is pressing. But if ever there was one business which can only be understood and handled by insiders, it is the entertainment industry.

To introduce the single-feature programme, for instance, as an answer to the shortage of British product is a treatment which might work in most enterprises, but not in ours. If your wholesaler finds he has only half his pre-war stock of goods, he must cut down supplies to his customers accordingly, and they must let their clients, the general public, understand the reason. But if you want to say we should turn our standard double-feature programme with a single-feature one, the position is entirely different.

If we have a certain number of films available, we know that only a proportion of them could possibly stand up on a single-feature programme. The rest, and that means the greater proportion, were designed and are well fitted for the job of supporting the main feature; their kindest friends would not claim more for them.

As to whether the public would be satisfied with a single feature only, however good it might be—well, the man in the street has had to reduce his ideas of a good many things he was accustomed to in the old days, and probably he would eventually accept the rationing without much grumbling. You would not hear much, anyway; he would probably just drop the cinema habit. Logical, but not very comforting for the saviours of the industry.

Seven-day booking obviously would appeal to the theorist, too. But how many cinemas pay their way only by virtue of the clients who come twice a week?

The position is difficult enough, and a way out must be found; we fear it is not this way.

NEW BLOOD

WHEN C.E.A. branches draw near to the end of their year's work we have often appealed to them to make every effort to get new men on to their lists of office-bearers. Experience in all kinds of clubs and associations has proved to us that this is an infallible way to maintain the interest of the general membership, and at the same time a valuable method of recruiting and encouraging brains, energy and public spirit.

All too often there has been a reluctance to come forward and the old and trusted men have been kept in office. There has been an exaggerated value placed upon experience as compared with freshness of outlook, and this has developed until possible changes in the executive have been deprecated, lest they should imply a lack of confidence in those holding responsibility.

Promotions that have taken place within the past few days in the executive of the C.E.A. itself are therefore doubly to be welcomed, for they can only mean an increase in efficiency, having the full advantage of new ideas on the one hand combined with the ringcraft of the old hands.

Long
ShotsFRANCIS HARLEY BACK—MAX THORPE'S BIG NEWS—
A NOVEL COCKTAIL PARTY—LODGE ANIMA
MEETS—GRACIE HERE IN MAY—
THE CASES FOR RESERVATION

WHEN I heard the applause which greeted Winston Churchill's name in the Roosevelt broadcast on Sunday morning, my thoughts went immediately to my meeting with Francis Harley in his 20th Century-Fox office in Soho Square on Thursday. "You don't realise what a Prime Minister you've got," he said; "Americans think him the greatest guy in the world."

It is not often when one meets a returning executive from America that international politics dominate the interview. Francis Harley was content to assure me that his corporation was not diminishing quantity or quality (he spoke promisingly of "A Yank in the R.A.F." shortly to go into production), but for the most part it was pride in the way in which America is backing up British effort in war supplies.

THE interest of Hollywood in Britain's fight for liberty was expressed in the manner in which 1,650 studio workers squeezed themselves into No. 5 Studio on the 20th-Fox lot to hear Harley speak. ("I'm no orator," he said, apologetically, "I talked to them as I am talking to you.") The announcement that he would talk on the bombing of London sent the organisers searching for a bigger and yet bigger auditorium until Studio 5 was settled upon. There is no doubt that F. L. H. has acted as an excellent ambassador for this country.

HE expressed great satisfaction at the manner in which "Night Train to Munich" is capturing the imagination of the American picture-loving public. "It is having a real triumph," he said.

CONGRATULATIONS are being showered on Max Thorpe, acting head of Columbia, in scoring a sensational double at Blackpool over the week-end. A most successful sales convention was crowned with the news that George Formby is to appear under the Columbia in future. To heighten the salesmen's interest, Max arranged for them to drive over to Morecambe on Saturday and witness the reception he received from a big theatre public. The following day George and Beryl were guests of honour at a luncheon in the Baronial Hall, Winter Gardens, Blackpool.

THE deal secures world-wide exhibition of Formby films by Columbia over a period of three years at the rate of two a year, and Max Thorpe declares himself to be "the happiest man in the business for having negotiated the deal and carried it through to a successful conclusion."

THE official announcement of Max Thorpe's great scoop provided the excuse for a welcome cocktail party at Grosvenor House, at which the full implication of Columbia's deal was explained to a full and interested gathering of London pressmen.

THE engagement of George Formby at the Manchester Palace prevented the famous Lancashire comedian's attendance, but his absence enabled Kessler Howes to stage an admirable showmanship effort in the course of which George and wife Beryl were enabled by means of a four-way land line specially provided by the G.P.O. to tell their own story simultaneously to the Press at Manchester and in London. Many of their old friends in Town availed themselves of the opportunity of a word with George, who told us that his decision to form his own unit was not a question of swollen-headedness but was a sincere attempt to place British production on the American map.

"SO many Britons have gone to America and having established their reputations have taken so much money out of these islands that I thought it would be a good opportunity to reverse the process," he declared and consequently I welcomed the opportunity offered by Columbia. Incidentally, he mentioned that he had registered for the Army, but had been placed in such a low category that he might be included in the "also rans." This should satisfy those of my readers who have been wondering how the call-up regulations affect our No. 1 comedian.

ENEMY action having necessitated a change both of accommodation and dates, a meeting of Lodge Anima was held at Frascati on Wednesday of last week, when a large attendance of both members and visitors witnessed the raising of Bro. R. B. Wainwright. Notwithstanding the excellence of the ceremony as performed by the W.M. and his officers, the impressiveness was considerably helped by the candidate's preparation and ability with his responses.

FOLLOWING the luncheon no speeches were called for, but the passing of the Charity Box resulted in the collection of £200 for the C.T.B.F. A wonderful



F. L. HARLEY, just back from U.S.

testimony to the big hearts and charitable feelings of Anima's members.

GLAD to hear that Mrs. Moss, wife of London's C.E.A. "K.C.," is making satisfactory progress following an operation on Tuesday of last week. His fellow delegates of the London and Home Counties Branch on their way to Nottingham last week were thinking sympathetically of their colleague in the anxiety inseparable from such an experience.

ONE of those semi-impertinent little touches which add life to a very ordinary business meeting came at last week's C.E.A. General Meeting, when congratulations were offered to the new President on his having been gazetted Lieutenant in the Home Guard. A voice at the back of the room called out in sergeant-major tones "Pa-a-a-de" and one expected the whole gathering to "shun."

GRACIE FIELDS has reserved a home-ward passage in the Clipper list for May and may come home and tour Britain if her health holds up. But her personal popularity in the enormously lucrative British war charity has rocketed and there is a feeling that she should be Hollywood-directed in pictures.

LATELY, Gracie has turned down several screen offers and Empire tours, her only film chore being in the all-star British charity production at RKO. Husband Monty Banks, by the way, has a screen rôle in "Blood and Sand."

THE farthest way round is, in war time, the nearest way there. Lt.-Col. J. McGrath, formerly general manager of the Theatre Royal, Dublin, is a military prisoner of war in Germany, and finding communication with Eire slow and difficult has written to W. G. Van Schmus, managing director of New York's Radio City Music-hall, asking for contacts to be made.

UNIVERSAL PROFITS
UPKine. New York Cable from Motion
Picture Daily

UNIVERSAL PROFIT for the first fiscal quarter ended February 1 is \$553,795, an increase of \$158,000 over corresponding quarter the previous year.

JOSEPH SCHENCK says ten companies are spending \$5,000,000 next season on pictures with defence and war themes.

ORSON WELLES threatens a suit if RKO Radio refuse the immediate release of his film "Citizen Kane." He denies the story reflects the life of William Randolph Hearst. RKO-Radio declines to comment.

EASTMAN KODAK'S last year profit was over \$20,000,000, which was slightly under the previous year.

U.S. BUREAU OF NAVIGATION Chief at House Committee hearing calls films the most important contribution for the maintenance of Navy's morale.

BOSTON ARBITRATOR decides in favour of exhibitor at first decision under the arbitration system under Consent Decree.

THERE IS A strong possibility of commercial television being launched soon in America.

HE writes to Van Schmus: "I was wounded and taken prisoner in France in the last days the British Force was there; it was bad luck as I was due to return to Dublin to my business but could not get a boat. Southern Ireland (Eire) remains neutral and business is good there but communication is very difficult. If you can also pass my name to the American Red Cross for some small food and clothing parcels, the cost of same will be well covered in the future. Yours truly, Lt.-Col. J. McGrath, Gefangennummer 1135, Lager-Bezeichnung Oflag VII C/H, Germany."

PHILADELPHIA STORY, the M-G-M picture starring Katharine Hepburn with Cary Grant, James Stewart and John Howard in support, is being retained at the Empire, Leicester Square for a fourth week, and is the first film to have a four weeks' run since "Gone with the Wind," which, by the way, still necessitates the "House Full" notice being up at the Ritz from early morning.

IN the Court Circular, last week, I noticed the announcement of the engagement of Surgeon Lieut.-Commander Ivor Whittington, R.N., son of Mrs. M. Whittington, of Swansea, Glamorganshire, and Miss Isobel Maude Fraser Grove, daughter of Major I. R. Grove, J.P., and Mrs. Grove, Inchgarvie, West Lothian, and Drimsyrie, Argyll. Major Grove is, of course, well known to the Trade as managing director of a circuit of Scottish cinemas, and better still, perhaps, as head of F.T.S., Ltd. He is at present commanding a battery of artillery somewhere in the Midlands.

I HAVE found a few people inclined to criticise the Trade for presenting its case upon reservation of personnel to the Ministry of Labour by two deputations instead of one. This, I feel, is to miss the point of action taken. It might have been possible to present the case as one deputation and to have failed to make the distinctions clear.

THE menace to the British film producing industry of the removal of important technicians—naturally young men—because of the comparative youth of the industry and the fact that twelve years ago there were no sound technicians employed in British studios—needs to be and has been strongly emphasised.

ON the other hand, the projectionists serving the exhibiting side of the industry make up well over 80 per cent. of the whole of the technicians employed, and the reliance of the modern cinema on the technical skill of the projectionist makes his possible withdrawal a serious business.

BY submitting the cases separately the issues were kept clear and this has at least been appreciated by the Ministry as well as by the representatives of other Ministries present at the producers' deputation.

THERE will be many in exhibiting circles in South Wales who will mourn the death of Mrs. Mary Norman Wright, who passed away on Tuesday of last week after a short illness. The widow of the late Frank Norman Wright, she became chairman of the Lyceum and Pavilion cinemas, Newport, after her husband's death, and her public spirit exhibited as Controller of the Newport Motor Volunteers brought her prominently before the public. The interment of the deceased lady's body took place at Llanwern.

BILL PEPPER, who has resumed his R.A.F. commission, was back in his old haunts recently looking tremendously fit with a just a suspicion of the return of that rotundity which caused him so much anxiety while he was in charge of the Regal. I understand that he is still carried on the strength of the Warner Theatre as general manager, having been granted leave of absence by Max Milder. Meanwhile, A. Blackmore, formerly with Columbia, is carrying on at the Leicester Square house.

AMONG Stockholm's film theatres the Roda Kvarn, which has celebrated its twenty-fifth birthday, occupies a prominent place in the affections of the city's picture houses. Opened in the middle of one world-war, it celebrates its jubilee during another, and Svensk have made it the occasion of some interesting celebrations.

A PROGRAMME issued by Svensk contains some interesting particulars of the growth and development of the cinema, which has been kept abreast of the times by renovations and reconstructions where necessary. One thing in particular is pleasing—the award of gold medals to employees who have served the theatre from its early days. These include the manager and the chief projectionist.

THE STROLLER.

Close-Ups

By

Screencomber

HISTORICAL MOMENTS

THAT well-known film critic, columnist, gossip and eminent historian, Ian Coster, tells in last week's London *Evening Standard* how Tony Kimmins leapt ashore at Lofoten Island and fell on his face "like Julius Caesar."

We were reminded of a similar incident when William the Conqueror, nick-named "The Hammer of the Scots," hiding in an oak tree, watching with one eye (his other having been shot through with an arrow at Hastings), a spider trying to weave a web, grabbed the burnt cakes in one hand, almost smudging his not yet dry signature to the Magna Carta in his excitement, for the tide had refused to obey his command to stop and was already lapping his feet.

"My kingdom for a horse," he cried at which Mary Queen of Scots lost her head and Anne Boleyn and his other wives fetched him a new set of Wolseys.

Irving Berlin commemorated the incident in song when, later in his career, William heard the bells ringing from Highgate Hill and turned back, eventually to become three times Lord Mayor of London, the song if we remember rightly, and may-be Mr. Coster could check us on this point, was named "Bonnie Charlie's Noo Awa" which translated into the English means "Skinny Charles is Not a Wall."

WINKLEHEIM OBJECTS

WART WINKLEHEIM has asked for exemption from military service on the grounds that he is a conscientious objector.

Explaining his conscience trouble Wart pointed out that for the two shillings a day it seems you have to do a straightforward job of work, and Wart has a conscientious objection to anything remotely straightforward. He has made an offer to the tribunal which is that if they can show him some method of getting the two shillings by a twist, he is willing to accept service in the Forces. However, he has studied the problem from all angles and is frankly stumped.

"It's the danger of getting out of practice," Wart explained. "Suppose I go along earning an honest living for the duration, what qualifications will I have when I want to get back into the trade?"

ROUND THE COURTS

AN action is pending in the Criminal Courts against one "Screencomber," indicted for black-out offences at a cinema he visited the other evening. A counter-claim against the cinema was made by "Screencomber." The charge is that the said hereinafter and heretofore heretoday and gonetomorrow, subsequently referred to as the plaintiff, did with malice aforethought and beer afore that present himself at the said cinema or kinedrome in a condition that was an offence contrary to the black-out regulations as contained in Section 4 (subsection B) and as laid down by the Statute of Henry II contained in the Tavern Act of 1462, the said condition being described as well lit. The aforementioned was seen by the not previously mentioned manager, who considered him so well lit that he put him out.

JAKE'S GESTURE

JAKE JACKSTEIN, who has forgotten more than most people in the trade will ever know, has been suffering from another fit of absent-mindedness. Jake erected one of the finest studios in the country, except for the fact that he spent so much time building for it the biggest and finest boardroom in the country with the result that he forgot to leave room for the sound stages.

Wishing to make a gesture in these troublous times, he came to town and offered to hand over the entire studio plant to the Government. The Government gratefully accepted the offer, but unfortunately Jake had forgotten where his studio is located. This he hopes to remedy by an ad in the "Lost and Found" columns.

OH, YEAH?

Al Yeah, said to be one of Cecil B. De Mille's most important assistants, claims to have signed a new and novel long-term contract with the bath tub maestro. By the terms of the contract Al will be permitted to say "No" on one day each year, while Mr. De Mille is away from the studio on his annual vacation. Cal, too, reserves the right to stamp his foot and say "Shan't"—again providing that Mr. De Mille is not within hearing distance, otherwise the contract calls for a minimum of two hundred "Yes, Mr. De Mille's" a day with Sunday counting as overtime. Extra nods of agreement or "tuts, tuts" of disapproval, as an indication of sympathy for Mr. De Mille, when things are not going quite as they should, will count as extras. "At one stroke of the pen" Al told our interviewer over the transatlantic telephone. "I have struck a blow for freedom which will thrill Yes-men in all parts of the world. No longer will we be content to cringe and crawl to the big bosses, we will show the World that we are men of spirit, men with a will of their own, men who—yes, Mr. De Mille. Coming right away Mr. De Mille, sir, right away, Mr. De Mille!"

"S.O. NOT A MATTER FOR LOCAL DISPUTE"

A. REGINALD STAMP'S SUGGESTION TO LOCAL COUNCILS

REGRET is expressed by A. Reginald Stamp, until recently Chairman of the L.C.C. Entertainment Committee, that the Home Secretary in his new Sunday opening order has approved a system whereby "all the old controversies will be revived." He urges local Councils to grant Sunday facilities to theatres and films as a war measure and without prejudice to the merits or demerits of the general subject of Sunday opening.

Mr. Stamp explains his views in a statesmanlike letter to a recent issue of the "Daily Telegraph." He says:—

Although the Home Secretary proposes to make it legal for theatres to open on Sundays, it is permissive and not at once operative, since the procedure will involve application from a competent military or industrial authority to the local licensing authority. This body will then debate the matter and, if it so decides, apply for the draft Order.

Therefore, he has in fact handed over the matter to the local licensing authorities, which in practice will involve delay, and may mean that in some districts, particularly those which have not up to the present permitted Sunday cinemas, the Order will not operate.

"Undue Influences" at Work

All the old controversies will be revived. Councillors will be pestered with representations and deputations, strings will be pulled and undue influence will be exercised in some directions. When the matter is before those Councils faithful to the Party system, the unwritten conscience clause will be in operation, whips will be off and a free vote given to all members. Thus the fulfilment of the Home Secretary's intentions will in all cases be in the balance.

Why introduce all these complications? I would have preferred Mr. Morrison to make an executive decision which could have become operative without the delay and trouble now bound to arise. I am as anxious as anyone to safeguard the rights of local authorities, but in war time there can be a clear understanding that actions taken by the Government would not prejudice the future.

Avoid Controversy

In the circumstances I hope that licensing authorities will not engage in local controversy they would prefer to avoid, but will recommend their Councils to make a decision on the following lines:—

Having regard to the view of the Government that in the war emergency all engaged in the prosecution of the war should have reasonable opportunity for recreation, we recommend as a war measure, and without prejudice or committing the Council to the merits or demerits of Sunday opening, that licences should be granted for the opening of theatres and cinemas on Sundays.

Such a decision would save much discussion and clear away doubt whether in a particular area it is appropriate for the military or industrial authority to make the first move.

UNFAIR TREATMENT OF KINEMAS

Closing Hours May Be Extended

In the House of Commons, on Thursday, Gwilym Rowlands asked the Home Secretary if he was aware that in some towns in the county of Warwickshire cinemas were ordered to close at 9 p.m., although dance halls and public-houses were not so restricted; and, in view of the fact that no such official curfew had been imposed in London and most other towns in the country, would he see that these unfair restrictions were removed.

Herbert Morrison replied that in order to reduce the risks arising from enemy action a closing hour of 9 p.m. was imposed upon theatres and cinemas in certain parts of the country. He understood, however, that the question of extending the closing hour was at present under consideration.

50 PER CENT. ADDED TO CHARITY TAX

Hexham Decision

Hexham magistrates have decided to increase, as a temporary measure, the Sunday charity contribution by 50 per cent., the Chairman (J. Charlton) stated, in announcing that the licences for all the cinemas would be renewed. The matter is to be reviewed in a year's time. Kinemas at Hexham, Prudhoe, Mickley and Haydon Bridge are affected by the decision.

FILMS COME, BAR GOES

Hulme (Manchester) Hippodrome, where stage plays have been given, is now back on cinema shows.

The management have given an undertaking to the licensing authority that whilst the building is in use as a cinema the bars will be closed.

7-DAY PROGRAMMES AT MANCHESTER

City Halls Decision

Most of the centre Manchester kinemas have decided to introduce seven-day week programmes, making Sunday the first day for showing. The majority of the suburban kinemas want special programmes for Sunday performances. Some suburban kinemas propose to run their programmes from Sunday to Thursday and provide for a change of films for the last three days of the week.

Manchester and Salford Branch C.E.A. has left the question of Sunday programmes to the individual exhibitors to make arrangements most suitable to their own districts.

The First Shows

Seventy Manchester kinemas gave their first Sunday shows on March 9, when takings were earmarked for charity. The Deansgate P.H., which recently received permission from the Dean and Canons of Manchester Cathedral, on whose ground the cinema stands, to make application for Sunday performances, did not open. Its application will be considered by the Watch Committee this (Thursday) morning.

Kinemas will open from next Sunday (March 23) on a strictly commercial basis except for the charity contributions (full details of which have been already published in the KINE).

Thanks !

The Lord Mayor of Manchester has publicly thanked H. D. Moorhouse, chairman of Manchester and Salford Branch, for the decision of the C.E.A. to give 65 per cent. of the takings of the first Sunday cinema shows on March 16 to the Air Raid Distress Fund.

The Lord Mayor also thanked the film renters who supplied the films free and the members of the staffs of 70 kinemas who gave their services gratuitously.

The sum of £69 has been allocated to the C.T.B.F. from the charity contributions from Sunday kinemas in the West Riding area.

The General Council at Nottingham

DRAMATIC OPENING TO THE NEW SESSION—A BUSINESS-LIKE PRESIDENT

NOTTINGHAM, Wednesday

A ROOM which will hold 200 people comfortably on the first floor of the George Hotel. Last night, rows of chairs in orderly sequence facing the slightly raised band platform—the apartment is the ballroom—upon which stands a grand piano.

This morning it is arranged with three long tables at right angles to the top table, and chairs at the tables. Look into the room a few minutes after the opening of the General Council and you get the impression of schoolboys completing their papers for an examination, while up and down behind them walk the masters.

The "boys" are busy filling in their ballot papers for various committees, while the "masters" are the scrutineers, among them Norman Hart, complaining that "they will keep the old man at it," a backward reference to the night before, when a vote of thanks to the solicitor congratulated him on his youthful appearance despite his age.

The papers are gathered up—Norman Hart already has a sheaf of them—and the scrutineers go into a huddle with F. J. Brown, the painstaking assistant secretary seated at a table in one of the corners away from the platform.

The Treasurership

A few moments earlier there had been the election of the Association's Honorary Treasurer; for Major Gale, holder of the office for the past three years, has an opponent in Past-President Hinge.

Members waited tensely for this result, for there was even betting the night before at the annual meeting. It came, and justified the forecasts—Hinge, 35; Gale, 34. "Thank you" from Hinge, and "Thank you" and regrets from the Major, who declared he would still retain his interest in the finances of the Association.

Where's Arthur?

But the General Council is not long without shafts of satire or sallies of wit. W. R. Fuller in his big confident voice is reading correspondence received, and when he finishes a disappointed voice says, "Isn't there a letter from Mr. Moss?" "No," replies the General Secretary firmly. "I move that the fact be recorded on the minutes," says another voice, and with a chuckle the meeting goes on to the next business.

The Recruits

Earlier still, the formality of asking new delegates to stand up and be identified was carried out. The Council accorded them a hearty welcome. A little later an omission

S.O. Effects on C.T.B.F. Income

THE TRADE CHARITY SHOULD BENEFIT

THE opening of theatres on Sundays in many districts is going to have a considerable effect upon the C.T.B.F. It means that many charity performances, from the proceeds of which the Benevolent Fund received 25 per cent., will be wiped out, and this means a serious loss. A request has been sent by R. C. Bromhead to all C.E.A. Branches requesting them to make approaches to the local authorities to have the fund placed on the list of charities which will benefit by the statutory payment which will have to be made where legalised Sunday opening is in force.

It is only reasonable that the charity organisation of the Industry which provides this money should receive some of these payments.

A Visitor from the South

F. B. B. Blake, a member of the Portsmouth Committee, paid a welcome visit to "Glebelands" last week. I could wish that the work of "Glebelands" was better known throughout the provinces than it is. Local leaders have, in the past, willingly sent their cheques and have been quite content as a rule to let the matter rest there.

True, a good number have attended garden parties in the past, but to give more of them an opportunity of seeing "Glebelands" in its everyday life, the chairman proposes to invite each week a well-known Trade personality to lunch with him at "Glebelands," and have a chat with our friends who are in residence there. This is a good move, as the details of "Glebelands" work cannot be made too well known to everyone in the Industry.

A General Invitation

Though Wokingham is not in everybody's territory, any members of the Trade who happen to be in the neighbourhood are invited to call and introduce themselves to the manager, Mr. Raymond Jones, and have a look round. The telephone is Wokingham 584.

A nice gesture from one the residents who had a postal order sent by a friend, which was immediately handed to the manager as a token of appreciation for the hospitality received.

Snooker is going strong, and the annual tournament for the Christmas Cup, which was unavoidably held over, is now in full swing. The Cup was won in 1937 and 1938 by W. H. Robbins, and in 1939 by S. Blackmore, both of whom are entrants in the current tournament.

Old Friends

A solemn moment while delegates stood, silent, in memory of Will Evans; a brighter moment when Coun. Spickernell, congratulated on having reached the age of 70, declared he had another fifteen years to go; a warm touch of friendship as W. Carr received a jewel, marking his fifteen years' service on the General Council; and appreciation of his determination to go on a few more years and get "a bar to his medal."

A Fire Fighter's Warning

Among matters not definitely on the agenda, F. B. B. Blake's contribution was most valuable. An exhibitor in a badly blitzed area—Portsmouth—he warned fellow exhibitors against relying too much on hydrant supplies during fires. "Store water and sand on your roofs," was his advice.

Summing-up S.K.L.

What is outstanding in the General Council? Undoubtedly the chairmanship of the new President. His greatest gift is in his "precis" work in summing-up; he has missed nothing important in members' contributions, and has compressed their salient points into a few words.

Further, he is without doubt not a waster of time; opportunities to discuss freely allowed, then summing-up and decision or pass to next business. A voice persuasive and indulgent; but always revealing a full command of the meeting.

Their Voices

On the matter of voices, think of the top table: Coun. Mears, light of voice with a fighting quality in every syllable; that of the new vice-chairman, W. J. Speakman, homely, direct, without frills, a worker; E. T. Hinge, easy, conversational, a slight touch of nasality as he cracks a pleasant wheeze. W. R. Fuller, the voice of a man sure of his grip on the subject and able to express a viewpoint without peradventure, when occasion demands, or with a chuckle when that is possible; the new President, interpreting confidence and with a grace of speech that one might find among the statesmen of the Church.

And so, goodbye until April 9; also at Nottingham—thanks to its central position and Fred Prior's admirable organisation and arrangements.—J. B.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS.,
MARCH 20 AND WED., MARCH 26

Thursday

Victory (Paramount)

Carlton 10.30 a.m.

Cast: Fredric March, Betty Field, Sir Cedric Hardwicke, Sig Ruman, Margaret Wycherly, Jerome Cowan, Fritz Feld. Director: John Cromwell.

Vibrating with the power of Joseph Conrad's story of strange and exciting love and adventure in Java seas, "Victory" closely follows the original, and the film retains the epic qualities which make the novel immortal. The amazing characters stand out with life-like vividness, living their strange and turbulent adventures—the heroic fight of two people driven to killing to avert a sinister invasion of their island retreat and the destruction of their love.

As Heyst, cynical and distrustful of the world—of love and life itself—Fredric March gives one of the most notable performances of his career. In the rôle of Alma, the girl who gives him the strength to face the world, Betty Field splendidly fulfils the bright predictions made for her. Superb character acting is contributed by Sir Cedric Hardwicke, Jerome Cowan and Lionel Royle.

In the story, Heyst rescues Alma from the unwelcome attentions of Schomberg and takes her to his lonely island retreat. Alone on the island, their indifferent relationship warms into love. Jones and his lieutenants, Ricardo and Pedro, try to take possession of the citadel, believing there is treasure to be looted, but the strangely assorted pair valiantly defend their little realm against the ruthless intruders.

Friday

You're Out of Luck (Pathe)

Phoenix Theatre. 11 a.m.

Cast: Frankie Darro, Mantan Moreland, Vicki Lester, Janet Shaw, Tristram Coffin, Willie Costello. Director: Howard Bretherton.

The latest of the Pathe Monogram productions, entitled "You're Out of Luck," is an action drama and stars Frankie Darro with Monogram's negro find, Mantan Moreland, as the chief support.

Briefly, it tells of a lift attendant and his porter friend who become involved in the case of the murder of one of the tenants of the block of flats in which they work. In addition to the thrills and action there is said to be much comedy in the plot.

Monday

This Man is Dangerous (Pathe)

Phoenix Theatre. 2.30 p.m.

Cast: James Mason and Mary Clare with Margaret Vyner, Gordon McLeod and Frederick Valk. Director: Lawrence Huntington.

A Rialto production, produced by John Argyle and adapted to the screen from the popular crime novel "They Called Him Death," by David Hume, this Welwyn-made production brings to the screen a new sleuth in the person of Mick Cardby. It is the producer's intention to make pictures of other Hume stories in which Cardby is the chief character.

Briefly, the story of "This Man is Dangerous" concerns Cardby's adventures in tracking down a gang of blackmailers and rescuing the daughter of a peer from their clutches. Supporting artistes are Barbara Everest, G. A. Mulcaster, W. G. Fay, Viola Lyel, Barbara James, Anthony Shaw and Terry Conlin.

Shorts (Columbia)

Columbia Private Theatre 10.30 a.m.

A series of shorts to be Trade shown by Columbia include "Sea Legs" (1,450 ft.), "They Depend On Us" (1,664 ft.), "A Bundle of Bliss" (1,635 ft.), "Ball Clay" (1,612 ft.).

Tuesday

Virginia (Paramount)

Carlton. 10.30 a.m.

Cast: Madeleine Carroll, Fred MacMurray, Stirling Hayden, Helen Broderick, Carolyn Lee, Marie Wilson, Paul Hurst, Tom Rutherford, Leigh Whipper, Louise Beavers, Darby Jones. Director: Edward H. Griffith.

"Virginia" is the third picture co-starring Madeleine Carroll and Fred MacMurray and the latest link in the "success story," which started with "Cafe Society" and "Honey-moon in Bali." The last picture owed much of its popularity to a third personality, the lovable baby-star, Carolyn Lee. In "Virginia" Miss Lee does some more picture stealing from the co-stars, but so far there have been no complaints about the larceny.

"Virginia" tells the story of a southern girl who has lived so long away from her ancestral homestead in Virginia that she has lost her attachment to the south and its traditions. When she returns with the object of selling up the old place she falls in love with a Virginian who brings back to her a realization of what the south and its heritage means.

Hudson's Bay (20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Paul Muni, Gene Tierney, Laird Cregar, John Sutton, Virginia Field, Vincent Price, Nigel Bruce, Morton Lowry, Montagu Love. Director: Irving Pichel.

This great adventure film gives Paul Muni his most compelling rôle as Pierre Radisson, an adventurous pioneer, with a love for primitive Canada and the Indians with whom he traded. The gripping romantic

drama sweeps from the gay court of Charles II to the remote outposts of the frozen wastes of the Canadian hinterland. The great plague and the fire of London are also included in the story, which also covers briefly the Nell Gwynn episode. A romance woven through the drama between Lord Edward Crewe (John Sutton) and Lady Barbara (Gene Tierney) becomes one of the motivating elements of the picture, which deals with the founding of the famous Hudson's Bay Company.

Pierre Radisson and his companion nicknamed Gooseberry (Laird Cregar), two French-Canadian trappers, meet Lord Crewe (John Sutton), who is exiled from England. The three adventurers make a fortune in furs which they obtain from the Indians, but are forced to leave Montreal through the animosity of the French Governor there who tries to confiscate their stocks. They return to England and are welcomed because of their great wealth. The Hudson's Bay Company is formed, and Radisson insists on paying the Indians their full share instead of worthless goods in exchange for the furs. The Indians secure illicit liquor through Lady Barbara's brother Gerald (Morton Lowry), and the tribes fight amongst themselves. In order to prevent the threatened major Indian war, Radisson is forced to have Gerald shot. Radisson overcomes all obstacles and the great trading company is firmly established before he returns triumphant to the English Court for the Royal Charter ceremony.

Old Mother Riley's Ghosts (Anglo-American)

Phoenix Theatre. 2.30 p.m.

Cast: Arthur Lucan, Kitty McShane, John Stuart, Dennis Wyndham. Director: John Baxter.

Originally titled "Old Mother Riley Cleans Up," and now retitled "Old Mother Riley's Ghosts," this latest Arthur Lucan and Kitty McShane comedy tells how Old Mother Riley is visited by a lawyer who tells her she has been left "The Castle."

Believing she is the proud owner of a pub, the old lady sets out to claim the property only to discover on arrival that "The Castle" is a genuine old castle complete with ghosts. The ghosts provide Mother Riley with plenty of excitement and the onlookers with plenty of fun, but they turn out to be nothing more serious than a gang of crooks using the castle as their headquarters.

Produced and directed by John Baxter, who made the more recent "Old Mother Riley" hits, and with Lance Comfort as associate director, this feature has been produced on a more elaborate scale than previous Riley offerings, and the castle settings would do justice to a super feature. Holmes Paul was responsible for the art direction.

Wednesday

Kipps (20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Michael Redgrave, Diana Wynyard, Phyllis Calvert, George Carney, Frank Pettingell, Lloyd Pearson, Edward Rigby, Hermione Baddeley, Betty Ann Davies, Max Adrian, Arthur Riscoe, Helen Haye, Mackenzie Ward, Chester Coote, Irene Handl. Director: Carol Reed.

"Kipps," the 20th Century screen version of the H. G. Wells' best-seller is claimed to be a dignified achievement in motion picture production. It gives filmgoers an authentic glimpse of the England of 1906 and presents a character study of a man—a shop assistant, with a narrow mind lost in a wide world. This "simple soul" is presented unexpectedly with a fortune, and we see him stepping out into a new world—a gay life far beyond his mental scope, which while bringing disillusionment, also eventually carries him to hard-earned happiness.

In this war-torn England, our minds will welcome the relieving of a more gracious and unhurried age. We are shown the decorum of the seaside promenade to the tune of the William Tell overture; there are croquet parties on the trim lawns and views of rural England with the horse-bus rumb-

Continued in next column



Paul Muni and Laird Cregar in a scene from HUDSON'S BAY (20th-Fox)

Ashton Permits Sunday Films

AGREEMENT WITH N.A.T.K.E. ON CONDITIONS

Applications on behalf of cinemas for a seven days' licence were heard at Ashton-under-Lyne on Thursday last. Percy Butlin (barrister) made an application in respect of seven cinemas, a separate application being made by the manager of the Roxy Cinema.

At the close of a lengthy hearing and after the magistrates had retired for over an hour, on returning they announced that the application would be granted, subject to certain conditions, one of which was that the cinemas must pay 10 per cent. of the gross takings to charity. The permitted hours being from 6.30 p.m. to 9.30 p.m.

The application, Mr. Butlin pointed out, was not for something new, because Ashton was one of the places which some 20 years ago illegally gave permission for Sunday cinema performances, an act which was later legalised by Parliament.

The Rector of Ashton and the Rev. Alan Webb (President of the Free Church Council) opposed the application.

Frederick Donovan, representing the cinema employees' organisation, said he opposed the application because there was no agreement between the proprietors and the employees, and he was afraid that the absence of such an agreement would prejudice certain of the employees' rights.

A further condition was that the promoters of Sunday entertainments should negotiate appropriate terms of employment with the employees.

Continued from previous column

ling through undisturbed landscapes. These sights and scenes of a dim past have been delightfully recaptured in "Kipps," which is the first of the big-scale productions promised in the £500,000 war-time programme recently announced by Francis L. Harley.

Blonde Inspiration (M-G-M)

M-G-M Private Theatre 11 a.m. and 2 p.m.

Cast: John Shelton, Virginia Grey, Albert Dekker, Charles Butterworth, Donald Meek and Reginald Owen, Marion Martin. Director: Busby Berkeley.

John Shelton, one of the outstanding candidates for screen stardom in 1941, takes another step upward as the naive young magazine writer in Metro-Goldwyn-Mayer's "Blonde Inspiration," the cast of which is made for laughs, with a story to match. Smart dialogue and hilarious situations, revolving around the young writer's efforts to get his name before the public, make it a fun feast from beginning to end. The story is from an unpublished play by John Cecil Holm.

A highlight scene from the film was made in an actual printing plant, where Shelton goes berserk in an attempt to destroy the press and prevent publication of his prized novel. Shelton fights it out with the printers and then leads them and several policemen a merry chase before finally giving in.



A scene from the Rialto production THIS MAN IS DANGEROUS, starring James Mason and Mary Clare with Margaret Vyner and Gordon McLeod. Directed by Lawrence Huntington and produced by John Argyle it is to be Trade shown by Pathe at the Phoenix Theatre on March 24, at 2.30 p.m.

FILM TALENT IN DEMAND BY B.B.C.

Bing Crosby's Gesture of Good Will

A CABLE received from Hollywood in London advising that a special recording of Bing Crosby's voice has been shipped to the B.B.C. in London on *Clipper*, shows how close is the present liaison between the film studio and the broadcasting studio.

Where once the film chiefs had the bar firmly against co-operation, fearing that radio competition might prove a dangerous rival, to-day more and more established radio talent is being signed up by the studios. On the other hand, the reverse process—leading film stars being brought to the broadcasting microphone—is becoming more and more frequent.

Bing Crosby whose fame as a radio star was followed by his capture by the films, has found a great new radio public in Britain through the popularity of his pictures.

B.B.C. Attraction

So that Crosby, who was built up into a star by U.S. radio before he was captured by the films, has become such an outstanding figure as a film star that the B.B.C. recognise him as one of the greatest single attractions on the air. "Bing Time," the B.B.C.'s "weekly ration of records made by America's Crooner Number One" in the Home and Forces programmes is now in its second year—a distinction that no other radio feature can claim.

As a good will gesture to the B.B.C. Bing has made a special recording, which will be heard on March 23, of a chat with Professor Douglas Moodie, introducing his new songs without music. Later on, other Hollywood stars, including Claudette Colbert, Ray Milland, Dorothy Lamour, Paulette Goddard and Madeleine Carroll, have promised to contribute to the new feature.

Broadcast News Values

The news value of the film world is considered so important by the B.B.C. authorities that the movements of leading film personalities now get a prominent position in such features as "In Town To-night."

When David Rose, head of Paramount, returned from Hollywood, practically his first engagement was a radio interview he gave to B.B.C. announcer Roy Rich when, for the benefit of listeners to "In Town To-night" in which he answered questions about the actions and reactions of America in general and Hollywood in particular in relation to the British war effort.

Just a week before Anthony Asquith, Derek Farr and Margaret Lockwood described how they made "Quiet Wedding," the successful British production, in the thick of the opening weeks of the blitz.

Hit Numbers over the Air

On their side the B.B.C. frankly acknowledge their indebtedness to the films on the score of music. Such hit numbers as "Only Forever," which is the best-selling song in the country, averaged two renderings a day over a period of weeks. "That's For Me" up to date, has been heard some thing like 600 times and listeners never tire of it.

There's only one condition which governs all broadcasts. No "phony" stuff is permitted. The cables, for example, which Bebe Daniels and Ben Lyon read out from Hollywood film stars in "Hi, Gang," are the genuine article in spite of the notions to the contrary of some sincere doubters. Every one is scanned by an official before going into the programme.

"MAN AT THE GATE" PREMIERE

War charities are to benefit by 75 per cent. and the C.T.B.F. by 25 per cent. of the takings of a special performance of "The Man at the Gate" at the Palace, Southport, next Sunday afternoon.

Applying to the Bench for permission to open on the Sunday afternoon, Peel Smith said they were fortunate in having the world's première of the film and the owners had offered it free for that special performance. The owners of the cinema were giving the theatre and the staff were giving their services on this occasion.

SUNDAY OPENING SQUEEZE ON FILM RENTALS

General Council Urges Stiff Sales Resistance

STAFF SHORTAGE PROBLEMS

A LLEGATIONS that the renters were using war-time Sunday facilities as a lever to demand increased film rentals were made at the General Council meeting of the C.E.A. The new President, S. K. Lewis, advised exhibitors to adopt very strong sales resistance wherever percentages were demanded for Sunday bookings.

OWING TO THE SHORTAGE OF BRITISH FILMS, APPLICATION HAD BEEN MADE, IT WAS REVEALED, FOR A REDUCTION OF THE EXHIBITORS' QUOTA FROM 17½ TO 15 PER CENT.

Other matters dealt with by the new Council included the problem of increased staff shortage likely to be caused by the conscription of women, the charity contribution for Sunday opening and the question of fire fighting in blitzed areas.

D. C. WALLS drew attention to what he described as a definite campaign being carried on by the K.R.S. through certain fan papers deprecating the practice of showing old films on Sundays, or as referred to in some instances what are described as "bad" films on Sundays.

In one article Mr. Eckman had definitely said this practice was renting films under false pretences and he suggested that 3-day bookings should be extended to 4 days and 6 days to 7 days.

This was history beginning to repeat itself—in the early days exhibitors could book flat, now they had to pay as much as 60 to 70 per cent, and the practice was starting with Sundays. Every step in the power of the Association should be taken to standardise Sunday bookings by booking flat or anything else that would ease the situation.

The President said the matter had been under review, but in the meantime he would advise very strong sales resistance on the part of the exhibitor. Some time ago, in reply to representations made to the K.R.S., the C.E.A. had been told that no instructions had gone out from that Society to its members to demand percentages for Sunday bookings.

M. of I. Thanks

The following letter was received from the Film Division of the Ministry of Information:—

DEAR MR. FULLER,
At the quarterly meeting of this Ministry's Regional Film Officers held in London last week, these Officers resolved to place on record their appreciation of

the many services which they had received from local members of the C.E.A. I was asked to convey to you their sincere thanks for the help and assistance which they invariably receive from your members. This I now do with very great pleasure.—Yours sincerely,
THOMAS BAIRD (Films Division).

Quota Shortage

The GENERAL SECRETARY reported that he had written to the Board of Trade asking that exhibitor's quota for long films should be 15 per cent, instead of 17½ per cent. Only a formal acknowledgment had been received.

Doubts were expressed as to how exhibitors were to fulfil even 15 per cent. quota, but delegates were advised to await the further reply from the B. of T. before debating the subject.

Conscription of Women

In reference to the conscription of women and girls into essential industries the following resolution was put forward by the North Staffs Branch:—

"That the General Council be asked what steps, if any, it was considered necessary to take to safeguard the interests of the members."

F. V. CHAMBERS said the Branch was very worried about staff. In his district the majority of women and girls worked in the potteries which were among the manufactures to be substantially cut down so that employees could be drafted to other industries. Apart from staff problems cinema patronage would be depleted.

COUN. MEARS emphasised the need to take steps to have the industry classified as an essential one—it had already been proved to be as necessary to the war effort as the making of war machines—otherwise there might be an amalgamation of cinemas and a proportion forcibly closed down.

The President stated that everything possible would be done to place the industry in a category where the staffs could be retained.

S.O. Deputation

The report of the Sunday opening deputation which considered the new Order in relation to theatres etc., was received and adopted. The GENERAL SECRETARY said until a further deputation had been received by the Ministry of Home Security there could be nothing more to report.

T. FRANCE brought forward the suggestion that as the new Order would enable a great extension of Sunday opening a plea should be made for an allocation from the charity contribution to the C.T.B.F.

The President said the point would be remembered.

W. Carr's Badge

The President said that W. Carr, of the Northern branch, had completed 15 years' service on the General Council, and it was his pleasant duty to present him with the long service badge.

W. CARR: When I look back on the 15 years and a few more added which this token does not include I think of all the friendships I have made, and the courtesies I have always received from the staff, and that brings back happy memories indeed. All I want to do is to go on a few more years and get a bar to it.

Chocolate

H. ELTON raised the question of chocolate supplies. He said that as members would know it was customary in industrial districts to run children's matinees, and in large numbers of areas, particularly where there were evacuee children, when they came along for 1d. bars the cinema had none to sell, there were nothing but 3d. bars. He asked if representations could be made to the manufacturers to revert to their smallest bars to be sold to children for what they could afford to pay, which was only a penny.

Mr. CARR said one manufacturer was making a penny bar of ration chocolate.

The President promised that representations would be made to the Chocolate Manufacturers' Association to see if anything could be done.

Next Meeting

Proposals were put forward that the next meeting of the General Council should be held in either Leicester or Nottingham. On being put to the vote the Nottingham proposal was carried by a large majority.

Thanks to Fred Prior

The GENERAL SECRETARY said he could not let the meeting close without drawing attention to the great amount of trouble taken by Mr. Prior in arranging the last two meetings of the General Council, also the annual meeting which had been most successful. Not only did this impose a lot of extra work on Mr. Prior personally, but, in addition, he placed at the disposal of the association his highly trained staff.

J. J. McCracken, who seconded, said everything had worked so smoothly and had been so well accomplished that he thought the whole of the General Council was under a debt of gratitude to Mr. Prior for what he had done.

The vote of thanks was passed with acclamation.



E. J. HINGE
elected Hon. Treasurer of the C.E.A.

ELECTRICITY COSTS UNDER WAR CONDITIONS

Individual Action by Exhibitors Suggested

AFTER communications between the C.E.A. Technical Department and the Electricity Commissioners on the subject of charges for current in the case of bombed cinemas, an answer was finally received intimating that direct arrangements should be made between the parties concerned. This was reported to the General Council last week in the following statement:

The C.E.A. Technical Department, after consultation with the controllers of the technical departments of the major circuits, has been in communication with the Electricity Commissioners in regard to the question of two-part tariffs and exhibitors' liability for the payment of standing charges in those cases where cinemas have had to close for varying periods.

In some cases proprietors formed the opinion that they would not be able to reopen for the duration of the war and made satisfactory arrangements with the electricity supply authorities accordingly.

Owing to changing circumstances, however, it has been found possible in some instances to reopen, and unless the contract for supply was definitely suspended for the period of closure the supply authorities can insist upon the standing charges being paid without interruption.

Other instances are arising where a cinema is forced to close by order of the authorities owing, for example, to a delayed action bomb in the vicinity. Further, there is no provision made in any of the contracts for failure of supply through enemy action which forces a cinema to close for a period.

Direct Action

In a number of areas exhibitors have been able to adjust accounts with their electricity supply authorities by direct negotiation. In other areas they have been unsuccessful.

In view of this differing interpretation of the situation it was suggested to the Electricity Commissioners that it would be advantageous to cinema proprietors for the Commissioners themselves to agree on a policy which they could issue as a recommendation to the various supply authorities throughout the country, thereby clarifying the position.

The Commissioners discussed the matter and decided that as the questions raised involved legal difficulties depending upon the terms of the contracts between the cinemas and the supply authorities, they did not feel that a general recommendation could be issued by them, but they referred the matter to the Joint Committee of the Electricity Supply Associations asking for the observations of that committee.

The Official Answer

A reply has now been received as follows:—

As in many important instances, the question of these charges has been settled by arrangement agreeable to the interests of the contracting parties, the Committee cannot agree that the question is suitable for any general recommendation by the Commissioners to the electricity suppliers as to the manner in which, or the extent to which, adjustments, if any, of these charges should be made.

The Electricity Commissioners are accordingly not prepared to issue a general recommendation, so the position remains that cinemas closed, either through war damage or war conditions, will have to negotiate direct with their particular electricity supply and endeavour to make a satisfactory arrangement.

There are a number of precedents which can be given to assist any member who finds difficulty in obtaining satisfaction from his particular supplier.

Valves

The President said the matter of restrictions in the supply of valves and the difficulty of getting replacements would be reported to the Technical Department for investigation and report.

C.E.A. Office not a Freehold

E. J. HINGE'S BROAD
HINT AT C.E.A.
GENERAL COUNCIL

THE only surprise in the election of officers at last week's meeting of the General Council was provided by the election (reported in last week's KINE.) of E. J. Hinge as hon-treasurer in succession to A. J. Gale. The attitude of the Council in this matter was construed by Mr. Hinge as evidence that it was desirable that the office should not be regarded as a perpetual one, but should pass round.

The re-election of Major A. J. Gale to the office of Honorary Treasurer was proposed by T. France, and F. A. Prior put forward the name of E. J. Hinge. A ballot was taken and the President reported that E. J. HINGE had been elected.

Mr. HINGE, in returning thanks, said that he felt a certain amount of regret to know that he had defeated Major Gale. He had a great regard for him, but he had felt that it was only right to the members of the General Council to see whether they wished the treasurership to be a perpetual office or to pass around. The delegates had given him their vote and he would do his best to merit the confidence placed in him.

MAJOR GALE remarked that naturally it was a little disappointing to him not to be re-elected, but he would be carrying on as a trustee and taking an active part on some of the committees. Mr. Hinge and himself had been very good friends for a long time and he hoped they would still remain so. He was still going to take an interest in the finance of the Association, and he was sure that Mr. Hinge would see to it that the funds were conserved.

Enjoying the confidence of so many members, he would still retain his interest and share the responsibility in the work of the Association. He appreciated the support that had been given to him.

Trustees and Auditors

The following three trustees to the Association were re-elected:—

Major A. J. Gale, O.B.E., J.P., F. W. Morrison, J. Pollard, J.P.

Auditors

Stoy, Hayward and Company were re-appointed auditors.

L.F. and P. Committeemen

Nominations were made for the Legal, Finance and Parliamentary Committee, and the following will serve:—

Ex-officio: S. K. Lewis, W. J. Speakman, Cr. H. P. E. Mears, E. J. Hinge, Major A. J. Gale, F. W. Morrison, J. Pollard, J.P., Com. A. W. Jarratt (G.B.), A. S. Moss (A.B.C.), R. H. Dewes (Odeon), and the General Secretary.

Elected: Louis D. Dickson, T. H. Fligelstone, T. France, J. Mather, C. P. Metcalfe, F. A. Prior, Coun. R. E. Richards.

The President declared that the councilmen constituting the Legal, Finance and Parliamentary Committee shall also constitute the Executive Committee in accordance with Rule VIII, Clause 4.

J.I.C.

T. H. Fligelstone, Coun. R. E. Richards and the General Secretary were re-elected to the Joint Investigation Committee.

B.B.F.C.

On the proposal of J. POLLARD, seconded by C. A. MATHES, it was agreed that the officers of the Association be the representatives to the British Board of Film Censors.

FIRE FIGHTING PROBLEMS

Air Raid Lessons Discussed by C.E.A.

F. B. B. BLAKE, speaking from actual experience, urged upon members not to rely solely upon the fire hydrants fitted in cinemas to deal with outbreaks of fire. Stirrup pumps and buckets of water should be available, and he cited instances of cinemas which had their hoses run out and fully manned only to find when the fire started that no water was coming through from the hydrants.

Speaking of the danger of sparks or burning material being carried from adjacent buildings, in addition to the danger from incendiaries actually falling on cinema roofs, he pointed out that it was often impossible to get at fires in roof voids from beneath owing to fumes, and it was imperative to have an alternative way of getting on top of the roof to deal with such outbreaks.

T. H. FLIGELSTONE remarked that in the L.C.C. area they were advised to have water containers, such as dustbins, in conjunction with stirrup pumps, for fear the water supply failed.

In this connection the references made to the same question by J. M. Cannon, speaking to the North Western Branch, should be read. Like the remarks of Mr. Blake, the hints given on this subject are based upon actual experiences in a blitzed area.—Ed.]

Rentals in Blitzed Areas

CORDIAL SPIRIT SHOWN BETWEEN K.R.S. AND C.E.A.

WHEN the following report of the Blitzed Areas Film Rentals Committee was presented to the General Council last week, the General Secretary intimated that the K.R.S. would shortly be sending a letter which would keep members up to date in the matter.

The C.E.A. Committee arranged a joint meeting with the K.R.S., but unfortunately only three representatives of the K.R.S. attended in addition to their secretary. Thirteen exhibitor members attended in addition to the General Secretary.

The object was to invite the K.R.S. to consider the introduction of a sliding scale, with two or three breaks if necessary, to operate in blitzed areas. When this request was put forward to the K.R.S. it was suggested that consideration was already being given in the situations where circumstances were difficult, a fact which was acknowledged by many C.E.A. members.

It was, however, pointed out that the representatives in some areas were still apparently under instructions from their head offices to rent pictures as high as possible.

Finally a request was put forward that the K.R.S. be invited to consider recommending to their members that the companies should instruct their branch representatives that due consideration be given to the subject of film rentals in blitzed areas.

There was an atmosphere of cordiality prevailing, but how far this will enable progress to be made beyond what is already operating in various districts remains to be seen.

Wanted: A Deputation

The Committee was asked by the representatives of the K.R.S. what was a blitzed area, and as there were 15 C.E.A. representatives on the Blitzed Areas Film Rentals Committee it was not easy to give an answer. The K.R.S. also repeated the settled policy of its society that the rentals to be charged for films were not settled by the society but was a matter for the discretion of individual members and that, therefore, it was powerless to discuss any general adoption of a sliding scale.

They inquired whether it was the intention that the sliding scale should be the method of film rentals because it was within their knowledge that a number of exhibitors booked on flat rates.

The Committee is, however, satisfied that it served a useful purpose in meeting the K.R.S. in order to emphasise the situation prevailing in blitzed areas where cinemas desired to keep open and that it may look forward to a suitable reply from the K.R.S.

Exhibitors Discuss How to Beat Incendiaries

NORTH-WESTERN MEMBERS' ADVICE ON FIRE PROBLEMS

"A one blitzed area to another, we of Merseyside are definitely interested in what Mr. Blake has had to say about cinema fires in Portsmouth. When incendiary bombs come through the roof, don't waste time by approaching the 'void' from below, but tackle the fires from above, through the holes in the slates."

This comment was made by J. M. CANNON at Friday's meeting of the North Western branch, held at Liverpool, during a brief discussion on the precautions that ought to be taken.

Instal Water Storage Tanks

W. J. SPEAKMAN, who presided, advised exhibitors to remember that in the event of a fire as the result of bombing, the water mains might have been damaged. There should therefore be at hand a supply of water in storage tanks, sufficient to tackle the fire in the early stages.

Have plenty of water buckets and tanks distributed throughout the building—in places convenient of access and where they might be needed, he said. Get as many stirrup pumps as you can afford. Dustbins or washtubs might be usefully employed for water storage.

It is quicker to fill a bucket with water from a tank than from a tap, especially as pressure might be low owing to the demands of the fire fighting services.

"Do everything you can, now, to protect your hall against incendiary bombs. One bomb on the water main and you are finished."

Worth Noting

J. M. CANNON remarked that when incendiary bombs fell on the roof of a cinema they generally crashed through the slates or asbestos and lay in the void above the ceiling, giving off acrid fumes. Approached from below, they were difficult to deal with. The best and quickest approach was through the holes in the roof through which they had fallen. If necessary, remove additional slates and tiles so that sand or other fire fighting medium could be applied.

That had been done in the most recent cases in Liverpool with great success.

R. F. SCOTT pointed out that the method recommended could not be applied in cases where cinemas had pyramid roofs.

W. EASTWAY SMITH: Also, the treatment suggested is subject to the bomb alighting peacefully on the loft floor.

"Having made a tour of many damaged cinemas, I am of opinion there is a great deal to be said in favour of the method I have just outlined," added Mr. Cannon.

Later Closing

It was reported that as a result of an interview with the chief constable of Bootle, cinemas in the borough would be allowed to remain open until 10 p.m. from March 31. The chief constable had let it be known that he would consider an application for 10.30 p.m. closing when the days were longer.

Exhibitors to be Consulted

E. H. WHITTELL, referring to the inclusion of certain clauses in Warrington licences, said that in future, should it be deemed desirable to make additions, exhibitors would be consulted before they were incorporated in the licence.

The Warrington Watch Committee proposed a further meeting with exhibitors to discuss the conditions of Sunday opening of cinemas.

W. J. Speakman's Promotion

Congratulations were bestowed on W. J. Speakman on his elevation to the vice-presidency of the Association. Said J. M. CANNON: "I am sure everyone wishes him a very successful year and that he will bring distinction to the Association and to himself. Good luck!"

"Everything indicates that this is going to be a very busy year," replied Mr. Speakman.

All's Well that Ends Well

A reconciliation has been effected amongst Wigan exhibitors as the result of the branch initiative, in smoothing out a difficulty which arose through one member side-stepping.

Chairman SPEAKMAN stated that a meeting of Wigan members had been held. What looked like being a very stormy session happily turned out to be quite a pleasant gathering. It culminated in the Wigan section of the N.W. Branch being re-formed and properly constituted, with its own chairman and secretary.

From that, good would certainly result. Twenty years ago, added Mr. Speakman, he was the unpaid secretary of the then existing Wigan group, which did much useful work, but when there were one or two exhibitors who would not work with the others the value of the work the others could do certainly suffered.

Members acknowledged the skilful and tactful handling of the meeting by R. P. Rutherford.

Kinema Firemen

The meeting was informed that representatives of the branch had interviewed the Chief Constable of Liverpool to ask for the modification of the conditions attaching to the employment of certificated firemen in Liverpool cinemas. They were treated very considerably by the Chief Constable, who evidently recognised their problems and promised to see the magistrates' clerk about the points raised.

Request for Later Hours

E. H. WHITTELL submitted the following notice of motion:—

That application be made in Liverpool and all Merseyside areas for the immediate withdrawal of any existing restriction as to the hours of closing; or, alternatively, an extension of hours so that cinemas can close at 10 p.m. instead of the existing earlier hour.

Having regard to the night air raids on Merseyside that week, Mr. Whittell admitted it might seem a propitious time to bring forward that motion.

One of the arguments used for extending by 30 minutes the opening hours of public houses was that the extra time would enable dock labourers and workers in the shipyards the opportunity to get reasonable refreshment. It might be said with equal truth that cinemas needed extra time to provide these people with entertainment.

Kinemas now closed at 9 p.m., and throughout Merseyside, except Liverpool, where that condition was endorsed on the licences, it was a point of honour that exhibitors should work to that hour. He suggested that the branch solicitor should make application to the Liverpool justices and send letters to the responsible authorities in other places asking that the closing hour be 10 p.m.

P. M. HANMER believed that up to the beginning of that week the authorities would have been sympathetic. He favoured application being made for a restoration to the old closing hours. In about seven weeks' time it would be daylight at 11 p.m.

Finally, it was decided to make application to the various local authorities asking for 10 p.m. closing from the beginning of April and 11 p.m. closing from the beginning of May.

Sunday Opening

It was stated that in Birkenhead consideration was being given to the terms of the charity contribution and to the hours of opening. A meeting of the Watch Committee would be held on March 24 to hear the applications for licences. The Watch Committee, at the same meeting, would listen to objections.

One suggestion to meet the claim for a charity contribution was that the cinemas which availed themselves of the facility to open should devote the takings of one Sunday a year to charity, 25 per cent. of the proceeds to be earmarked for the C.T.B.F. The gross yield might be estimated at £500.

J. M. CANNON said there were eight different ways of dealing with the charity contribution, but this was a new approach.

R. C. BROMHEAD sent letters stressing the claims of the C.T.B.F. for more support. He mentioned that Sunday opening throughout the country would adversely affect the revenue of the fund. The CHAIRMAN stated that the London exhibitors provided £6,500 per annum for the C.T.B.F.

Dear Electricity

As regards the complaints made at the previous meeting of the excessive electricity charges at Hoylake, where cinemas were on a higher tariff than domestic consumers, it was reported that all the facts had been communicated to C.E.A. headquarters and a letter had been sent to the Hoylake electricity authority.

The quantity of electricity supplied to a Hoylake exhibitor for £58 would cost the local domestic consumer £50; in Birkenhead it would cost £24; Liverpool £24, and Wallasey £32. The Hoylake electrical authority had replied to early representations that it could not reduce its charges. "We hope," stated Mr. WHITTELL, "that the case we have put up will bear early fruition."

A MEMBER: By means of a gas engine.

Next meeting—April 13.

FIRST EFFORT IN AID OF ULSTER C.T.B.F.

Telephone Complaint

BRITISH S.O. ALARMS THE CHURCHES

EXCELLENT progress had been made by George Lodge and J. D. Russell with the arrangements for the forthcoming first effort on behalf of the Benevolent Fund, it was reported at the March meeting of the White Cinema Club, at which Billy Bradley presided.

The Lord Mayor had purchased the first ticket and would attend the show, while permission had been given for posters for the film to be shown, "Tin Pan Alley" (20th Fox), to be shown in all trams and buses.

Telephone Complaints

The question of telephone calls was raised, and it was stated that both renters and exhibitors were being greatly inconvenienced by the great delays which were being experienced in getting trunk calls to find out what had happened to film programmes which had not arrived.

It was decided that a deputation consisting of the president, hon. secretary, W. Lee, G. Lodge and B. McGuigan should interview the local telephone manager to see if some improvement could be effected.

S.A. Turned Down

A letter was read from the Salvation Army asking for permission to collect during Self Denial Week at the pay-boxes of local cinemas. It was decided to reply that permission could not be granted as collectors at pay boxes would lead to congestion and great inconvenience in cinema lobbies.

Sunday Opening Again

The Sunday opening battle has started all over again in Northern Ireland, and one success has been registered, but only by a single vote. The British decision to permit Sunday theatres and cinemas has alarmed the Puritans, who have, despite the new Order not applying to Northern Ireland, started to mass their forces once again and are passing resolutions demanding that the Northern Ireland Government shall not enact such legislation and also asking that Britain shall not proceed with Sunday opening.

At Portrush, a request from the military for Sunday opening for the troops has not been proceeded with as no member of the council has summoned up courage to move the necessary resolution that the council withdraw its previous veto.

At Coleraine, the latest military application has been carried by one vote, but notice has been given that the "antis" at the next meeting will move that the permission be withdrawn.

The military stated that the Picture House had offered the hall free and only educational and Ministry of Information films would be shown to soldiers and their friends. The soldiers had nowhere to go on Sundays. No cafes were open and cinemas were now open in England and Wales.

20th-Fox Show

In response to a big demand from exhibitors, "Down Argentine Way" was screened at the Imperial, Belfast, on Wednesday. This is the first time that 20th Century-Fox have held a Trade show in this town.

S. and E. Lancs Branch

TO-MORROW'S AGENDA

Committee of the South and East Lancashire branch at its meeting at Manchester on Friday, March 21, will probably confirm the arrangements for the quarterly general meeting to be held at Manchester on the following Friday.

In view of the Manchester Sunday opening success, it is almost certain that the question of Sunday cinemas will be discussed. As secretary, C. Littler says: "The towns of South and East Lancashire are in such close proximity and the means of travel, by train and bus, so convenient, anything that happens in one place is bound to concern neighbouring exhibitors."

Another point which exhibitors in the area are discussing is the need for more latitude in the matter of closing times. Longer hours of daylight, they contend, justify representations being made to local authorities for staggered closing hours.

WAR-WEAPONS WEEK

Help from Surrey Kinemas

Kinemas in the Walton and Weybridge area gave whole-hearted support to the local Weapons Week.

The inaugural parade on the Saturday terminated at the Regal, Walton, where the Lord Lieutenant of the County (Sir Malcolm Fraser) took the salute, and, following the march past, an inaugural meeting was held in the theatre.

During the week the film "Hit Back" was shown at all theatres, and speeches were made by prominent townsfolk.

Another Surrey town to have the full backing of the local cinema in connection with its Weapons Week was Haslemere, where the management of the Rex supported the scheme.

Speeches, demonstrations and displays of weapons were prominent features of the cinema's patriotic endeavours.



Nelson Eddy and Jeanette Macdonald in the Technicolor production of BITTER SWEET, shortly to be Trade shown by M-G-M

RKO-RADIO'S FIRST WAR CONVENTION

Ernest Simon to Preside

THREE-DAY AGENDA

A detailed account of RKO-Radio's remarkable progress during the past 18 months will be given at the company's first war time sales convention to be held in London during the first week of April.

Ernest Simon, general sales manager, will preside at the meetings which will be attended by George W. Dawson, director and secretary of RKO-Radio, head office executives, branch managers and representatives of The March of Time and Walt Disney-Mickey Mouse, Ltd.

During the three days proceedings first-hand information will be given of the plans arranged by George Schaefer, president of RKO-Radio, to maintain the present flow of high-grade product. Arrangements are also being made to screen several big new productions, including "Kitty Foyle," starring Ginger Rogers in the rôle that won her the Motion Picture Academy Award for the best performance of 1940; "The Ramparts We Watch," the first full-length feature produced by the staff of The March of Time; and several of Disney's latest shorts.

M-G-M's NEW ADDRESS

Bernard Cresswell, Midland manager for M-G-M, and his staff, on Monday last, took up their new war time headquarters at 40, Hardwick Road, Streety, Sutton Coldfield. The telephone number is Streety 78128.

RENOWN SALESMEN MEET IN CONFERENCE

Last week-end Harold Baim and James G. Minter welcomed provincial sales representatives of their company, Renown Pictures Corporation, Ltd., who had come to London to hold their first convention.

The gathering consisted of J. M. Phillips, sales manager; B. Ansell, South Coast; P. Rose, London and East Coast; H. Kaplan, Leeds; L. Deal, Manchester; H. S. Coxall, Glasgow; G. Cowan and B. Field, Newcastle-on-Tyne; A. G. Burns, Cardiff; W. Smith, Birmingham; and M. Mott-Cowan, Liverpool.

Discussions concerning the future sales policy of the company and a survey of future product took place during the morning; lunch followed, after which two of the company's new films were screened. The gathering was addressed by Harold Baim, James G. Minter and J. M. Phillips, sales manager.



At Renown's Convention:—P. Rose, M. Mott-Cowan, W. Smith, B. Fields, L. Deal, J. M. Phillips (Sales Manager), Harold Baim (Joint Managing Director), James G. Minter (Joint Managing Director), G. Cowan, H. Kaplan, A. G. Burns, H. S. Coxall and B. Ansell

**ROGUE,
ADVENTURER -
and a GENTLEMAN**

RUGGED, POWERFUL,
SPECTACULAR ADVENTURE
OF PIERRE RADISSON, THE
FIRST CANADIAN. HE FOUNDED
AN EMPIRE FOR A RULER
WHO ORDERED HIS DEATH.

LONDON
TRADE SHOW :

MARCH 25th

CENTURY THEATRE,
10.30 a.m. - 2.30 p.m.

Paul MUNI IN "HUDSON'S BAY"

WITH
GENE TIERNEY

LAIRD CREGAR
JOHN SUTTON
VIRGINIA FIELD
VINCENT PRICE
NIGEL BRUCE

DIRECTED BY IRVING PICHEL
ASSOCIATE PRODUCER KENNETH MACGOWAN
ORIGINAL SCREEN PLAY BY LAMAR TROTTI



March 20, 1941

NAMES in the NEWS

MASONIC HONOUR—BLACKBURN CHANGES—A SCOTS MANAGERESS —EDMUNDSON AT PLYMOUTH

E. C. Rogers, well known as a director and general manager of Poole's Theatres, Ltd., is again in the Masonic Honours List. He has just been informed of his appointment as Provincial Grand Swordbearer of Gloucestershire (Craft Degree). Twelve months ago he was the recipient of an appointment as a Provincial Officer in the Royal Arch Degree. He is also the Treasurer of his Lodge and a member of the Charity Committee of the Province of Gloucestershire.

On Monday last, March 17, **Walter Higgins** became manager of the Gainsborough, Bootle, in succession to **Fred A. Breach**, who is joining the Royal Air Force.

"**Bill**" **Wain**, manager of the Palladium, Cinema, Blackpool, who has left to take up work on munitions, came to the circuit four years ago from Manchester, where he had been in the cinema business since 1924. He served in the last war. The staff have presented him with an engraved wristlet watch as a token of esteem.

A.B.C. changes, due to the latest call-up, involve **J. Graycott Simpson**, manager of the Capitol, Bolton, who joined the R.A.F. on Tuesday, March 18, and is succeeded by **Ernest Aspinall**, manager of the Majestic, Blackburn, of which **Leonard Willis**, Princess, Blackpool, now takes charge.

Thus Mr. Aspinall goes back to his old love, for he was assistant manager at Bolton before going to Blackburn, where he has won the greatest esteem.

L. Willis, before going to Blackpool was at Lancaster. Mr. Simpson has been at Bolton for three years, and formerly was at Huddersfield, and before coming north was in London.

Eddy G. Clifton, a member of the KINE. Company of Showmen, who has achieved a considerable reputation for his staging of variety and film presentations, and is a proved expert on exploitation, has resigned at his own request from the Coronet, Small Heath, Birmingham, of which he has been manager for the past 3½ years. Mr. Clifton, who is in his fortieth year, has had twelve years' super-kinema experience, is now at liberty. He is willing to go anywhere, although he has a preference for the South of England.



R. C. Clayden, manager of the Nuneaton Hippodrome, has exchanged posts with **Miss W. Whittaker**, manager of the Whitehall, Rotherham. Mr. Clayden went to Nuneaton in March, 1940, succeeding **A. J. Firth**. Miss Whittaker has acted as relief manager to Mr. Clayden at Nuneaton.

Recalled to the Services in December last as being on the Regular Army Reserve of Officers, **Stanley Merrin**, well known in both exhibitive and renting circles, has now a commission in the Welch Regiment.

Lieut. Merrin entered the Trade on leaving the Army in 1922, becoming secretary to a group of cinema companies with registered offices in Exchange Buildings, Liverpool. In 1933 he took control of the Premier, Widnes, and for four years served on the committee of the North-Western Branch C.E.A. He joined the sales staff of Warner Bros. last year after a period of general management in Leigh-on-Sea and Southchurch, Essex for Albion Circuit, Ltd.

Succeeding the late Percy Wright as manager at the Regal, Falkirk, is **James Dickson**, manager of the Picture House in the same town. He is a native of Glasgow, as electrician by trade, and first went to the Picture House as chief operator; being promoted to manager when Mr. Wright proceeded to the Regal. Mr. Dickson was presented with a desk-timepiece by the staff of the Picture House on leaving.

Mr. Dickson's secretary at the Picture House, **Miss Mary Marshall**, becomes manageress there, with **James Bisset**, the chief operator as under manager.

Though he took over the management of the Grand, Trocadero and Forum cinemas only recently, **P. E. Giles** has made himself very popular with Southport audiences. He relinquished the position as general manager of the Carlton, Haymarket, to go to Southport, and has held other managerial positions in London. While at the Capitol Theatre, Cardiff, he arranged a Royal Variety Matinée at which Queen Mary attended and which raised about £2,000 for the Queen's Institute of District Nursing.

Kenneth D. Edmondson, who was appointed manager of the Palladium, Ebrington Street, Plymouth, last Easter, has now been transferred as manager of the Gaumont Palace, Union Street, Plymouth, while **S. Osborne**, assistant manager of the Gaumont, goes as manager to the Palladium. Mr. Edmondson came from the Havelock Theatre, Sunderland, and during his stay at the Palladium had made himself very popular.

Draycott Simpson, who has been a popular manager at the Capitol (A.B.C.), Bolton, for over two years, left last week-end to join

Continued at foot of next column

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A.B.C. changes, due to the latest call-up, involve J. Graycott Simpson, manager of the Capitol, Bolton, who joined the R.A.F. on Tuesday, March 18, and is succeeded by Ernest Aspinall, manager of the Majestic, Blackburn, of which Leonard Willis, Princess, Blackpool, now takes charge.

Thus Mr. Aspinall goes back to his old love, for he was assistant manager at Bolton before going to Blackburn, where he has won the greatest esteem.

L. Willis, before going to Blackpool was at Lancaster. Mr. Simpson has been at Bolton for three years, and formerly was at Huddersfield, and before coming north was in London.

Eddy G. Clifton, a member of the KINE. Company of Showmen, who has achieved a considerable reputation for his staging of variety and film presentations, and is a proved expert on exploitation, has resigned at his own request from the Coronet, Small Heath, Birmingham, of which he has been manager for the past 3½ years. Mr. Clifton, who is in his fortieth year, has had twelve years' super-kinema experience, is now at liberty. He is willing to go anywhere, although he has a preference for the South of England.



R. C. Clayden, manager of the Nuneaton Hippodrome, has exchanged posts with Miss W. Whittaker, manager of the Whitehall, Rotherham. Mr. Clayden went to Nuneaton in March, 1940, succeeding A. J. Firth. Miss Whittaker has acted as relief manager to Mr. Clayden at Nuneaton.

Recalled to the Services in December last as being on the Regular Army Reserve of Officers, Stanley Merrin, well known in both exhibitive and renting circles, has now a commission in the Welch Regiment.

Lieut. Merrin entered the Trade on leaving the Army in 1922, becoming secretary to a group of cinema companies with registered offices in Exchange Buildings, Liverpool. In 1933 he took control of the Premier, Widnes, and for four years served on the committee of the North-Western Branch C.E.A. He joined the sales staff of Warner Bros. last year after a period of general management in Leigh-on-Sea and Southchurch, Essex for Albion Circuit, Ltd.

Succeeding the late Percy Wright as manager at the Regal, Falkirk, is James Dickson, manager of the Picture House in the same town. He is a native of Glasgow, as electrician by trade, and first went to the Picture House as chief operator; being promoted to manager when Mr. Wright proceeded to the Regal. Mr. Dickson was presented with a desk-timepiece by the staff of the Picture House on leaving.

Mr. Dickson's secretary at the Picture House, Miss Mary Marshall, becomes manager there, with James Bisset, the chief operator as under manager.

Though he took over the management of the Grand, Trocadero and Forum cinemas only recently, P. E. Giles has made himself very popular with Southport audiences. He relinquished the position as general manager of the Carlton, Haymarket, to go to Southport, and has held other managerial positions in London. While at the Capitol Theatre, Cardiff, he arranged a Royal Variety Matinée at which Queen Mary attended and which raised about £2,000 for the Queen's Institute of District Nursing.

Kenneth D. Edmondson, who was appointed manager of the Palladium, Ebrington Street, Plymouth, last Easter, has now been transferred as manager of the Gaumont Palace, Union Street, Plymouth, while S. Osborne, assistant manager of the Gaumont, goes as manager to the Palladium. Mr. Edmondson came from the Havelock Theatre, Sunderland, and during his stay at the Palladium had made himself very popular.

Draycott Simpson, who has been a popular manager at the Capitol (A.B.C.), Bolton, for over two years, left last week-end to join

Continued at foot of next column

A scene from 49th PARA: LEL (Ortus), showing Raymond Lovell, Finlay Currie, Laurence Olivier and Basil Appleby



LANCS KINEMA REOPENS

Mayoral Tribute to Exhibitors

The Prince's, Monton, Lancs., "blitzed" last December, was reopened on Monday night in last week. Though there did not appear to be much damage to the structure, debris had penetrated the roof, necessitating a complete overhaul.

The interior of the cinema has been repainted and new carpets have been laid down. The seating has been improved and new lighting effects installed.

The reopening ceremony was performed by the Mayor of Eccles (Coun. Harold Heaton), who said that great credit was due to the management for what they had done following the blitz. They had not sat back whining and wondering, but they had got on with the job right away, and done it very well. He felt sure the patrons would show their appreciation by giving the management the support they so richly deserved.

L. W. Fox, managing director, welcomed the Mayor and said he was also pleased to welcome patrons at the reunion. When the blitz occurred he was optimistic enough to say that only minor damage had been caused, but it was afterwards found that there was more damage than the ordinary person realised and that had delayed the reopening. He felt sure that the efforts which Harry Thomason, chairman of directors, the members of the staff and the voluntary workers who had co-operated in again providing Monton with a modern cinema would be appreciated by the patrons.

B. B. Neville, J.P., of Irlam, expressed thanks to the Mayor for performing the opening ceremony.

THE NATIVES RETURN TO EDMONTON

They're in the Army Now

A brief return to their civilian haunts was recently made by E. C. Hurry and Phil Park, formerly manager and organist respectively at the Regal, Edmonton. Both are now serving in the Royal Army Ordnance Corps. They brought a band, known as Phil Park's "Bits and Pieces," and composed entirely of soldiers of the R.A.O.C., with them, and gave a programme which "brought the house down." So popular, in fact, was the show that efforts are being made to arrange for the band to pay another visit to the cinema.

Continued from previous column

the R.A.F. He left with the best wishes of the staff and patrons. He has been succeeded by E. Aspinall, who has been managing at Blackburn for A.B.C. for the past few months and was formerly for a period assistant manager to Mr. Draycott-Simpson at the Capitol.

L. K. Crowther has been appointed manager of the Grand Cinema, Lancaster, in the place of Frank Pys, who is now serving with the Royal Air Force. Until recently Mr. Crowther was assistant manager at the Palace Cinema, Lancaster.

Norman C. Hamill, manager of the Ritz, Barnsley, who left last week to join the Navy, has been succeeded by Frank Washington, who was manager of the Capitol, Hanley, for over eight years before coming to Barnsley. During the week the chief operator at the Ritz presented Mr. Hamill with a silver cigarette lighter on behalf of the staff.

"HIT PARADE" SUCCESS

Fresh from the record recently established at the Regal, Marble Arch, "Hit Parade of 1941" is reported to have done pre-war business in its North of London release last week.

As a result of this outstanding business S. A. Myers, of British Lion, is confident that this great Republic winner will do similar smash business in its South of London release this week, and that the picture will be an unqualified box-office success when finally released up and down the country.

KINEMA MARKETS ARE INACTIVE

Small Movements Favour Holders

ALTHOUGH there was less animation in the cinema share market during the past week there were a number of small movements in prices, which went in favour of holders.

A.P.P.H. ordinary rose 3d. to 5s. 1½d., Gaumont-British ordinary 3d. to 1s. 7½d., Gaumont-British debentures 5s. to £58½; Mde. Tussaud's preferred 3d. to 1s. 9d., Odéon debentures £3 to £72, and Stoll Theatre Corporation 5d. to 1s.

On the other hand, the recent interest taken in A.B.C. issues abated, and the 5s. ordinary fell ½d. to 4s. 9d.

Moss' Empires preference lost 6d. at 13s. 1½d., while Odéon 5s. ordinary were 3d. lower at 4s. 6d.

SHARE MARKET

	Last week	This week	Movement
African Theatres Ord.	23 1/4	23 1/4	
Assoc. Brit. Pic. Corp. 5% Ord.	5 1/4	4 9/16	- 3/8
.. 6% Pref.	12 9	12 9	
.. 5% Debs.	108 1/2	108 1/2	
A.P.P.H. Ord.	4 10 1/2	5 1/4	+ 3/8
Baird Tele. 20% Pref. Ord. 2/6	1 1/2	1 1/2	
.. Deft. Ord. 2/6	1 1/2	1 1/2	
Brit. & Dom. Films 1	1 1/2	1 1/2	
Brit. Lion Pref. Ord.	1 1/2	1 1/2	
Capital & Prov. News 5	9	9	
Gaumont-British Ord. 10	1 1/4	1 7/8	+ 3/8
.. "A" Ord.	6	6	
.. 5 1/2% 1st Pref.	5 7/8	5 7/8	
.. 4 1/2% New Debs.	£54	£54	
General The. Pref.	2 1/2	2 1/4	- 1/4
.. 6 1/2% 1st Mort. Deb.	£65	£65	
Mde. Tussaud New 1/- Deft.	2 1/2	2 1/4	- 1/4
.. 1st Pref. Ord.	1 1/2	1 1/2	
Moss Empires 1st Ord.	13 1/2	13 1/2	
.. 1st Cum. Pref.	13 1/2	13 1/2	
Odéon 5/- Ord.	4 9/16	4 9/16	
.. 6% Cum. Pref.	9 9/16	9 9/16	
.. 5% Debs.	£69	£72	+ 3
P.C.T. 7 1/2% Prg. Pf. Ord.	8 3/4	8 3/4	
.. Cum. "A" Pref. 1	17 3/4	17 3/4	
.. Cum. "B" Pref. 1	14 1/4	14 1/4	
.. Const. 7% Pref.	19 1/4	19 1/4	
Sound City (Films) 6% Pref.	2 1/4	2 1/4	
Stoll Th. Corp.	1 1/2	1 1/2	
Twentieth Cent. 6% Pref.	7 3/4	7 3/4	
Union Cinemas Ord.	2 1/2	2 1/2	
.. 1st Pref.	2 1/2	2 1/2	
.. 2nd Pref.	7 1/2	7 1/2	
Union Cine. Sub. Progs. 6% Pref.	10 6	10 6	

£1 shares unless otherwise stated. * Nominal.

Voluntary Liquidation

AFFAIRS OF THE GRAND, GILLINGHAM

Creditors Meet

A meeting of the creditors of P.G. Productions, Ltd., Grand Cinema, Gillingham, was held on March 10 at the Institute of Chartered Accountants, London, E.C.

C. J. Hedge, one of the directors, who presided, reported that the company had gone into voluntary liquidation and had nominated W. I. B. Trott, of Messrs. Welford, Trott and Co., Bassishaw House, Basinghall Street, London, E.C., as liquidator.

The statement of affairs showed that the assets were only estimated to realise £186 0s. 6d., against which there were preferential claims for rent, rates and taxes, totalling £980 4s. 6d. There was a deficiency so far as the preferential creditors were concerned of £794 4s. The ranking liabilities were set down at £3,378 18s. 10d., with a deficiency of the same amount. The issued share capital was £2, and so far as the shareholders were concerned, there was a deficiency of £3,380 18s. 10d.

The company, it was reported, was formed in the early part of 1938, and in June of the following year acquired a lease of the cinema at Gillingham. In order to carry out renovations and provide working capital an overdraft was obtained from the bank on the guarantee of the two directors. Losses were sustained in carrying on the theatre, which was twice closed, but subsequently reopened. The cinema, however, was finally closed down last November. Creditors for approximately £2,000 would withdraw their claims. Then, if the assets provided more than sufficient to discharge the preferential claims the position of the other creditors would be improved.

Bankruptcy

Producer's £5,000 Failure

VICTOR M. GREENE

When the public examination of Victor Maurice Greene, described in the Receiving Order as Victor L. Greene, Little Balcraig, Ifield, Crawley, Sussex, film producer, was resumed recently at the Court House, Church Street, Brighton, it was stated that debtor's estimated deficiency was £4,909 16s. 9d.

After questions had been put by the Official Receiver the proceedings were further adjourned to allow debtor to submit documents supporting his claim that he was entitled to sums of money in respect of certain films.

Mr. Justice Simonds made an order on March 10 for the compulsory winding-up of Arcadia Cinema (Brighton), Ltd.

G. Barker, manager of the Forum, West Hartlepool, put over some good showmanship in connection with the film "The Sea Hawk" (Warner). The Sea Cadets had a recruiting week, and as they had just received a new set of band instruments, Mr. Barker arranged a parade of the Sea Cadets, and received them at the Forum, where they enjoyed the film as his guests.

CINEMA INVESTMENT CORPORATION

Net Result Shows £212 Loss

Full report of Metropolitan Cinema Investment Corporation which recently announced the passing of its cumulative ordinary dividend for 1940 shows an operating profit of £9,979 compared with £6,395. Sundry receipts amounted to £1,091, against £4,886.

After deducting directors' fees £1,000 (same), first mortgage redemption £5,265 (same), and income tax and N.D.C. £5,020 (£1,124), the loss is £212, compared with a profit of £3,894. The amount carried forward is reduced from £9,884 to £9,672.

DENMAN STREET TRUST

6 per cent. Dividend Maintained

One of the few investment trusts which largely specialises in cinema and theatre securities, Denman Street Trust Co., reports a net profit for 1940 of £31,416, compared with £37,208.

A final dividend of 4 per cent. makes 6 per cent. for the year as for some years past.

Company Notes and News

NEW PRIVATE COMPANIES

Victoria Films, Ltd.—Registered March 6. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of cinematograph producers, film manufacturers, exhibitors and agents, etc. Directors: Giuseppe Janni, 146, Park West, W.2; John Sutro, Nonsense House, Stoke Poges, Bucks (director of Oris Films, Ltd., Omnia Films, Ltd., Arrow Publicity, Ltd., and World in Action, Ltd.). Qualification: None required. Registered office: 17, Rogers Street, W.1.

Pizza (Gillingham), Ltd.—Registered March 13. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of cinema and theatre proprietors, lessees and managers, etc. Directors: Walter W. Croonen, 144, Nelson Road, Gillingham, Kent; Jack Croonen, "The Elms," Gillingham Avenue, Gillingham, Kent; Wm. H. Blackwell, 94, Rock Avenue, Gillingham, Kent; Horace G. Croonen, 21-3, High Street, Gillingham, Kent. Remuneration: £20 each per annum. Solicitors: Winch and Winch, 5, New Road Avenue, Chatham, Kent. Registered office: Duncan Road, Gillingham, Kent.

Seaforth Cinemas, Ltd.—Registered in Edinburgh March 7. Capital, £240 in 240 shares of £1 each. Objects: To carry on the business of cinematograph, music-hall, theatre, skating rink and circus proprietors and managers etc. Subscribers (each with one share) are: J. H. Fraser, 3, West Claremont Street, Edinburgh, law clerk; Robert Main, 5, Dudley Terrace, Leith, solicitor. The first directors are not named. Qualification: 100 shares.

Cosmo Caterers, Ltd.—Registered in Edinburgh March 12. Capital, £100 in 100 shares of £1 each. Objects: To carry on in association with theatres, music-halls and cinemas or television theatres the business of restaurateurs, purveyors and caterers, etc. Directors: Richard V. Singleton, Braefoot, Kiltobside Road, Carmunnock (director of Singleton Cinemas, Ltd.); George Singleton, The Anchorage, Burnside, Lutherglen (director of above company); Richard Singleton, Jnr., 8, Clutha Road, Cambuslang. Qualification: One share. Remuneration: As fixed by company. Registered office: 105, St. Vincent Street, Glasgow.

MORTGAGES AND CHARGES

Royal Cinema (Milton), Ltd.—Particulars filed on March 4, 1941, of £6,000 debentures authorised November 4, 1940, charged on the company's undertaking and property, present and future, including uncalled capital (subject to mortgage dated April 23, 1936), the amount of the present issue being £5,460.

BUCKINGHAM PALACE BOMBS

This Week's Movietone

Pictures of the latest bombing of the Royal residence are shown in British Movietone's latest issue, as well as varied shots of Their Majesties' visits to Dundee and Aberdeen as they conclude their extensive Scottish tour.

Other items include the making of steel helmets by the thousand, the training of Free French Airmen with the R.A.F., Malcolm MacDonald's visit to Canadian airmen, French Canadians holding a mass for victory, girls in Sydney learn the art of marksmanship, lovely mannequins parade before leaving for South America to show British styles, Florida chooses its latest Beauty Queen, and more beauties celebrate the grape fruit harvest.





HILLCREST PRODUCTIONS, LTD.
Chairman GEORGE FORMBY



New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Circonstances Attenuantes ... (Studio One F.D.)—French.	min. (A)	Michel Simon, Suzanne Dantes, Ralph Bellamy, Margaret Lindsay, Charley Grapewin.	Piquant comedy of a judge who sets out to reform a gang of crooks. Excellent acting and direction.	Good specialised hall booking. Not for juveniles.
Ellery Queen, Master Detective. (Columbia)—American.	67 min. (A)	Mr. and Mrs. Martin Johnson.	Crime melodrama with popular romantic asides. Story eventful, teamwork adequate and climax thrilling. Tide values obvious.	Cast-iron programme for the masses. Safe for youngsters.
I Married Adventure (Columbia)—American.	65 min. (U)	Rosalind Russell, Melvyn Douglas, Binnie Barnes.	Biographical jungle melodrama, based on the wide adventures of the Martin Johnsons. Editing good, and animal thrills realistic.	Very good booking for good and high-class halls. Great for the family.
Married—But Single (Columbia)—American.	94 min. (A)	Danielle Darrieux, Anton Walbrook, Charles Vanel.	Sparkling marital comedy, concerning the delayed consummation of a marriage. Story both smart and human, stars teamwork irresistible, dialogue smart and feminine and human angles strong.	Excellent light booking for all classes. Hardly suitable for youngsters.
Port Arthur ... (Columbia)—French.	80 min. (A)	Fred Astaire, Paulette Goddard, Artie Shaw and His Band.	Melodrama of the Russian-Japanese war. Romantic interest human and spectacle convincing but espionage asides clumsy. Dubbed dialogue very American.	Star booking for the not too sophisticated. Nothing to harm youngsters.
Second Chorus (Paramount)—American.	85 min. (U)		Musical extravaganza, telling of professional and romantic rivalry in dance band business. Story slight, but star's performance versatile, support resourceful and dance band interludes showmanlike.	Box-office title and star booking for the masses.

REVIEWS FOR SHOWMEN

Married—but Single

Columbia. American (A). Directed by Alexander Hall. Featuring Rosalind Russell, Melvyn Douglas and Binnie Barnes. 8,498 feet. Release not fixed.

ROMANTIC comedy, describing the marital ups-and-downs of a couple who marry in haste, but, through no fault of the groom's, procrastinate when it comes to consummating their union. The action, or rather dialogue, seldom strays far from the connubial couch, but restricted as the fooling is and suggestive as many of the situations and wisecracks are, it neither bores nor offends. The reverse is happily the case.

Played to the limit by the brilliant co-stars—Rosalind Russell and Melvyn Douglas are irresistible—neatly directed and smoothly dialogued, it is a snappy yet innocent jest of tremendous popular and feminine appeal. Excellent light booking, a box-office certainty.

Story.—Ann Winters, an attractive insurance statistician, writes a practical plan for marriage. She believes that there would be less divorce if newly-married couples got to know each other—had three months of intellectual companionship—before sharing the same bedroom. Tice Collins, her mining engineer fiancé entirely disagrees, but is so confident of his sex appeal that he marries her.

Harry Bertrand, Tice's far from happily married lawyer, then arranges for Julio Diestro, a wealthy family man, whom Tice wants to interest in a business deal, to bring his wife to spend the week-end with Tice and Ann. Tice decides to play "hard to get." Charlotte Campbell, Harry's glamorous secretary, volunteers to help, but just as Ann weakens Tice and Charlotte contract oak poisoning. Ann thinks the worst, but she sees that Tice's deal with Diestro does not fall through. Big business and marriage are on the eve of consummation at the fadeout.

Acting.—Rosalind Russell and Melvyn Douglas make a grand team as Ann and Tice. Their timing is faultless, and they know how to skate on thin ice. They also delicately apply the human touch. Binnie Barnes, Allyn Joslyn, Gloria Dickson and Lee J. Cobb are the best of the support.

Production.—The moral of the story, if any, is that love conquers all, transcends all, but it takes time. The time taken up by the conflict of theory and practice is crowded with fun that is clever without being too sophisticated, and piquant without transgressing good taste.

The brilliance of the picture lies principally in its faultless construction and its recognition of the human equation. It is this gay, yet delicate plugging of the human angle by the principal players that allows the play license without the risk of being licentious. It's sparkling wit that can be taken by all classes and both sexes without fear of a hangover. In short, it worthily upholds its box-office label.

Points of Appeal.—Piquant, snappy and provocative story, smart dialogue, irresistible human angle, grand teamwork of box-office co-stars, clever supporting team, elegant presentation, terrific feminine angle and smart title.

Second Chorus

Paramount. American (U). Directed by H. C. Potter. Featuring Fred Astaire, Paulette Goddard and Artie Shaw and his Band. 7,651 feet. Release not fixed.

MUSICAL extravaganza, or rather dance band festival, concerning the professional and romantic rivalry of a couple of trumpeters. Fred Astaire dances twice solo and once with Paulette Goddard in a new number called "Dig It." Artie Shaw and his Band do the rest.

The dance numbers are put over in the inimitable Astaire manner, and the songs are adequate, but there is precious little plot. Still, you can't have everything. The dancing and jazz will please the masses, and star values will attract the laggards. Box-office star and title booking.

Story.—Danny O'Neil and Hank Taylor, two college youths, fancy themselves as trumpet players. They are both smitten with El'en Miller, businesslike employee in a bill collector's office, and use subterfuge to get her to join up as their band manager. She is a success, but before long Artie Shaw, the famous dance band leader, avails himself of her services.

She persuades Artie to give Danny and Hank an audition, but their professional and romantic rivalry causes them to miff their big chance. Meanwhile, Ellen prompts Mr. Chisholm, an eccentric music lover, to sponsor an Artie Shaw concert. Danny and Hank mistake Mr. Chisholm's interest in Ellen, and their interference causes Mr. Chisholm to walk out. They then set to work to right the wrong, and succeed. The concert, which features one of Danny's songs, is a wow, and Danny and El'en celebrate in the usual manner.

Acting.—Fred Astaire works hard as Danny, and his dancing is as good as ever, but he misses the support of Ginger Rogers and Eleanor Powell. Paulette Goddard is quite a good actress, but hardly in her partner's class as a dancer. Burgess Meredith gets an occasional laugh in his first comedy rôle, as Hank, and Charles Butterworth seizes the few chances that come his way as Mr. Chisholm Artie Shaw is himself.

Production.—The tale, with its suggestion of rivalry between trumpeters, is, in spite of occasional bright comedy interludes, principally a platform for the interpretation of many forms of swing and symphonic music. The dance numbers are mainly an excuse for Fred Astaire's presence in the cast. Fred Astaire's versatility and amiable personality is a happy contribution. Taken all round, the film is agreeable light diversion of powerful and obvious box-office credentials.

Points of Appeal.—Slight, but amusing, plot, resourceful teamwork, clever dancing of Fred Astaire, rich feast of jazz, big star values and wide exploitation angles.

Port Arthur

Columbia. French (A). Directed by Pierre O'Connell. Featuring Danielle Darrieux, Anton Walbrook and Charles Vanel. 7,266 feet. Release not fixed.

PERIOD melodrama, a French picture with dubbed American dialogue, describing the predicament of a young woman, part Japanese by birth and Russian by marriage, during the Russian-Japanese war. There are one or two really thrilling war panoramas and, at times, tender evidence of the futility of war, but, generally speaking, the entertainment is a little too theatrical and too dependent on dialogue, all of which is in American idiom, to cut a great deal of ice here.

Star values are its strongest suit. Out-of-the-rut booking for the not too sophisticated.

Story.—Youki, a half-Japanese girl, marries Boris, a Russian naval commander, in Port Arthur. Shortly afterwards war between Russia and Japan breaks out. Ivamoura, Youki's Japanese half-brother, becomes an espionage agent and he demands Youki's co-operation. Torn between love and duty, she unwittingly incriminates herself in the estimation of the Russians.

Subsequently Ivamoura is shot. Boris, uncertain of his wife's love and loyalty, accepts a dangerous command. Youki smuggles herself aboard his ship and, after convincing him of her love and loyalty, goes down with him.

Acting.—Danielle Darrieux is not too convincing as Youki, neither are Anton Walbrook and Charles Vanel as Boris and Ivamoura. They and the rest of the cast suffer from the after-effects of dubbing.

Production.—The war scenes, both on land and at sea, are, we repeat, particularly good, and there are moments when the romantic interest emphasises the folly of international conflict, but the espionage asides are, to say the least, clumsy. If true, they are a good reason why the Russians lost the war. Still, with all its shortcomings, the picture cannot be denied good selling angles. These should see it through in other than class halls.

Points of Appeal.—Realistic war scenes, popular romantic angle, attractive cast and provocative title.

Circonstances Attenuantes

Studio One Film Dist. French (A). Directed by Jean Boyer. Featuring Michel Simon, Suzanne Dantes, Dorville and Arletty. 7,700 feet. Release not fixed.

BRIGHT "Crime-does-not-pay" comedy, dealing with a judge who, whilst on vacation, stays with a gang of crooks and eventually converts them. The picture is a war time production, and is the last French film to reach this country. While not in the top flight it provides piquant entertainment, and is excellently characterised and dialogued.

Story.—Monsieur "Le Sentencier" goes on holiday with his wife. The car breaks down in the suburbs of Paris and the pair take refuge from the rain in an inn where crooks congregate. They take the judge for a super crook, and he plays up to them. Meanwhile, his wife falls for the bright eyes of a thief and he for her brooch.

The judge, who is himself attracted by a demi-mondaine, takes the gang to rob his own house, making sure they only take out all the rubbish his wife has collected. Finally, he is recognised by a girl he had sentenced, and the situation looks ugly. But his eloquence and the fact they have grown to like him enables him to turn them into honest men and women.

Acting.—Michel Simon is excellent as the humane judge, and Suzanne Dantes very good as his wife. Dorville scores as the innkeeper, a receiver of stolen goods, and Arletty is intriguingly alluring as the demi-mondaine. All other rôles are very well cast.

Production.—The picture relies more on dialogue and characterisation than on acting for its effect, but it is so well directed that this is not obtrusively apparent. It is piquant in its dealing with the fair sex, but skates over thin ice with a skill and avoidance of vulgarity which command admiration.

The way the judge buys goods which he pretends to his companions he has stolen is amusingly staged, and there is a subsidiary love affair between a chauffeur and a shop girl which also adds zest to the proceedings. The atmosphere is wholly convincing in spite of some of the extravagancies of plot.

Points of Appeal.—Clever acting, characterising in bright crook comedy with a moral.

I Married Adventure

Columbia. American (U). Directed by Osa Johnson. Featuring Osa and Martin Johnson. 5,813 feet. Release not fixed.

BIOGRAPHICAL jungle melodrama, based on the wide and hectic adventures of Osa Johnson and her husband Martin. Much of it is reminiscent—it is virtually a rehash of the many previous Martin Johnson pictures—but resourceful editing enables its lively cannibal and animal thrills and considerable human interest to register yet again. Moreover, it legitimately takes its box-office title from Osa Johnson's international best-seller.

Very good booking of its type, particularly for good, high-class and family halls.

Production.—The adventure opens authentically with Mr. and Mrs. Martin Johnson's voyage to the South Seas. The Solomon Islands, Malekula and Borneo are visited. At Borneo their camera is destroyed and Martin is stricken with fever. Disheartened, they return to America. The

second phase tells of their first visit to Central Africa. These sequences include good animal shots, Osa's spectacular escape from a lion, thrilling jungle fire sequences and almost human monkey comedy.

The third phase illustrates their aerial survey of the African jungle. This includes a visit to the Belgian Congo, to the land of Pygmies and a flight over a mountain whose white-capped summit is responsible for the paradox, snow at the equator. The final phase describes their return to Borneo and their acquisition of the pictures they had missed on their previous visit. Then death breaks the Osa-Martin Johnson partnership.

Many of the thrills are manufactured, but the personal, or rather human, side to the adventures is compensation for occasional concessions to traditional showmanship.

The compilation is good—the early as well as the later scenes are authentic—and the commentary is smooth. The personal note, too, is shrewdly struck. The complete film is very good jungle interest entertainment.

Points of Appeal.—Interesting and thrilling subject, authentic and exciting animal detail, picturesque scenery, human angle, competent technical presentation, very good title and obvious exploitation angles.

Ellery Queen, Master Detective

Columbia. American (A). Directed by Kurt Neumann. Featuring Ralph Bellamy, Margaret Lindsay and Charley Grapewin. 6,101 feet. Release not fixed.

CRIME melodrama telling of a successful author of crime stories who invites the acid test when he butts in on a real murder mystery and survives it by ultimately beating the police at their own game. Fundamentally, it is our old friend "who dunnit" hokum in yet another guise, but its neat psychological trimmings and gay romantic asides, to say nothing of its title and star values, lift it well out of its slightly hackneyed class.

Good popular entertainment. Cast-iron "programmer" for the masses.

Story.—John Braun, owner of a prosperous physical culture institute, is stricken with a mysterious illness. He is not on the best of terms with his doctor, James Rogers—he objects to the marriage of his only daughter, Barbara, to Rogers—neither is he exactly friendly with Rocky Taylor, his publicity man; Cornelia, his chief instructress; and Zachary, his accountant.

He is later found dead from a throat wound, but the principal suspect is Nikki Porter, Barbara's budding author friend. Ellery Queen, best-seller crime-writer son of Inspector Queen, is interested in Nikki and decides to investigate on his own. Meanwhile, Braun's body is snatched, found and snatched again. In the car-chase climax, Ellery proves that Braun was a victim of psychological murder. He was driven to suicide by the calculating Rogers.

Acting.—Ralph Bellamy and Margaret Lindsay make a resourceful team as Ellery and Nikki, and Charley Grapewin, Michael Whalen, James Burke, Marsha Hunt, Fred Niblo, Marion Martin and Douglas Fowley give good character support.

Production.—The picture seldom takes itself seriously—the best thrills are shrewdly crowded into the climax—and its light-hearted treatment not only disarms criticism, but strengthens its popular appeal without depriving it of essential suspense. Put another way, refreshing romance is shadowed by crime, and each profits by the lively and spectacular alternation of extremes. Title values are, of course, considerable.

Points of Appeal.—Ingenious story, resourceful treatment, popular and versatile cast, pleasing feminine angle, agreeable light relief, exciting climax, and good title.

SHORTS OF THE WEEK

ANGLO-AMERICAN

WAR FRONT. British (U). Directed by John Eldridge. Featuring Bruce Belfrage. Two reels. Release not fixed.

—Unique and thrilling interest short, made by Strand Films with the co-operation of *Illustrated*, showing how stories and pictures are procured under hectic war time conditions. A number of news photographers set out on their appointed tasks—one visits an aeroplane factory, another an airfield where a lone Nazi raider is chased, another the Home Guard, and another A.R.P. and A.F.S. posts—and the audience is permitted to accompany each.

When they return with their scoops it is then disclosed how a popular weekly is pieced together, censored by the M. of I., printed and distributed to its millions of readers.

Bruce Belfrage, the B.B.C. announcer, plays the rôle of editor, and also delivers the crisp and informative commentary. Its technical craftsmanship, too, is first-rate. And, incidentally, it is to be backed up by an ambitious Press campaign. Outstanding featurette.

COLUMBIA

†**THE MAD HATTER.** American (U). One reel. Release not fixed.—Modern cartoon photographed in Technicolor, describing the inspiration behind the creation of my lady's hat. Gags and colour work good. Very good short of its type.

M-G-M

YOU, THE PEOPLE. American (A). Two reels. Release not fixed.—"Crime Does Not Pay" featurette, showing how apathetic local voters play into the hands of election crooks. Acting vigorous, development swift, and climax suspenseful. In a word, a feature in miniature. Excellent short.

† In Colour

Paramount Presents

FRED

PAULETTE

ASTAIRE • GODDARD

FRED'S BEST YET... 'CAUSE HE'S GOT PAULETTE!



HEAR! "POOR MISTER CHISHOLM"
AND "LOVE OF MY LIFE"

The King of Dance has a brand
new Queen . . . and she's Tops!
More fun—more romance—more
hit tunes than have ever flooded
the screen in one glorious hit!

HEAR! ARTIE SHAW'S NEW
"HOT CONCERTO"

HEAR! "I AIN'T HEP TO THAT STEP"

STARS! FUN!

YOUTH! PEP!

TUNES! ROMANCE!

Second Chorus

WITH



ARTIE SHAW AND HIS BAND



CHARLES BUTTERWORTH



BURGESS MEREDITH

Produced by BORIS MORROS
DIRECTED BY H.C. POTTER
Original Story by Frank Cavett
Screen Play by Elaine Ryan
and Ian McLellan Hunter



E-

Paramount Presents JOSEPH CONRAD'S
GREATEST TALE OF ROMANTIC ADVENTURE !!



Fredric

Betty

MARCH FIELD

in Joseph Conrad's

VICTORY

an Island Tale

WITH **SIR CEDRIC HARDWICKE** & **JEROME COWAN** • **SIG RUMANN** • **MARGARET WYCHERLY** • **FRITZ FELD**

• Directed by John Cromwell • Screen Play by John L. Balderston • Based on the Novel by Joseph Conrad

...and now in Technicolor!

Introducing *Paramount's*
newest discovery...gay,
handsome, six-feet four
STIRLING HAYDEN



Madeleine
CARROLL • MacMURRAY
Fred

in
VIRGINIA

in Technicolor!

WITH **STIRLING HAYDEN • HELEN BRODERICK • MARIE WILSON**

CHARLES LEE

PRODUCED AND DIRECTED BY EDWARD H. GRIFFITH • Screen Play by Virginia Van Upp • Based on a Story by Edward H. Griffith and Virginia Van Upp.



10:30

PARAMOUNT'S BIG TRIO



Scenes from three important pictures in the current Paramount Trade show schedule. (1 and 2) Madeleine Carroll and Fred MacMurray in *VIRGINIA*, on Tuesday, March 25, at 10.30 a.m., Carlton. (3 and 4) Fred Astaire and Paulette Goddard in *SECOND CHORUS*, reviewed in this issue. (5 and 6) Fredric March, Betty Field and Sir Cedric Hardwicke in Joseph Conrad's *VICTORY*, on Thursday, March 20, at 10.30 a.m., Carlton

THE
MURDER
OF
MC SHANE



TRADE SHOW
PHOENIX THEATRE,
TUESDAY, MARCH 25th
at 2.30 p.m.

PRODUCED & DIRECTED BY
JOHN BAXTER

KINEMATOGRAPH WEEKLY
March 20, 1941
GRIPPING THRILLER BY AN OUTSTANDING AUTHOR

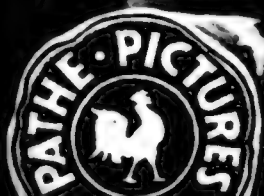
JAMES MASON
MARY CLARE

IN A
RIALTO
PRODUCTION

THIS MAN IS DANGEROUS

by **DAVID HUME**
with **MARGARET VYNER** and
GORDON MCLEOD

Produced by **JOHN ARGYLE**
Directed by **LAWRENCE HUNTINGTON**
TRADE PRESENTATION
PHOENIX: MON. MARCH 24,
at 2-30



Pathe



Carole Landis and John Hubbard in Hal Roach's latest comedy, *ROAD SHOW*, which United Artists will shortly Trade show

Blitz Affects Cinema Club Annual

PRINCE BENDON IS AGAIN PRESIDENT

Annual Outing Fixed

GLASGOW Cinema Club's coming-of-age meeting, which should have been a red-letter event, was spoiled of its success owing to the exceptional circumstances connected with the war. As a matter of fact the attendance was the smallest on record. The meeting took place under A. Simmons, president, in Craig's Rhul Restaurant, Sauchiehall Street.

After the luncheon it was put to the members present whether the meeting should be proceeded with or adjourned, and by popular assent it was decided that the meeting should just be carried through in accordance with the constitution.

The Secretary read the minutes of the last annual general meeting which were agreed to and adopted. The Secretary's report, published in the current issue of the Club Bulletin was taken as read and adopted, and the financial statement was agreed to.

Exceptional Conditions

The Chairman, Mr. Simmons, in demitting office, commented on the lukewarm support due entirely, he thought, to the exceptional conditions through which the Club had been passing during the last twelve months, and hoped that brighter times and better support would be afforded to his successor. He had very great pleasure in proposing that C. W. Beveridge be elected as the new President for the current year. This was seconded by Mr. Pennycook and unanimously agreed to.

Mr. Beveridge, in taking office, thanked the Club for the honour and privilege they had done him in electing him as President. The Club, he thought, deserved every encouragement; it was the premier Trade Club in Britain. He was grateful for the honour of being the Cinema Club President and hoped to fulfil his role in the proper manner.

For the office of vice-president Mr. Beveridge nominated H. J. Green. This was seconded by A. S. Langlands and unanimously agreed to.

In place of J. R. McPhie who had, through business reasons, to resign from the treasurer's office, a former treasurer was re-elected in the person of John Chalmers. The secretary, Wm. Kempbell, and auditor, John R. Turner, C.A., were also re-elected.

Bendon is Re-elected

For the six vacancies in the executive the following were nominated and duly elected: John McCabe, A. S. Langlands, John Healy, John Jamieson, Mrs. Grove and Mrs. Jean Robertson.

Prince Bendon was unanimously re-elected honorary president.

In a discussion regarding the issuing of a monthly Bulletin it was decided that it be left to the discretion of the committee when to publish, it being suggested this should only be on special occasions.

A postcard acquainting the members of the actual date should be sent out prior to each luncheon.

The Secretary said he was not yet in a position to give any indication of the results of the last Cinema Ball. There had been an increase in attendance of over 200 from the previous year, but there was still a fair amount of money to come in from the sale of tickets; when this was collected a balance sheet would be prepared and, he hoped, would be available for the next meeting of members.

Business as Usual

It was decided to carry on the monthly luncheons in Craig's on the second Friday of each month as usual as long as conditions and catering permitted, also that the annual outing to Gleneagles should be carried through as usual. It was suggested that it be sometime early in May or the middle of May.

The meeting decided that this should be held in Green's Playhouse as usual, but that the whole matter be left to the committee for full consideration later in the year.

John Healy proposed a hearty vote of thanks to Arthur Simmons for his services as president during the year and also included Mrs. Simmons in this.

A vote of thanks to the new chairman closed the meeting.

The usual monthly meeting of the Scottish Branch C.E.A. was held yesterday (Wednesday) in Green's Playhouse. A report will appear in next week's KINE.

CLEANER KINEMAS DEMAND

Burnley Police Hint

In his report to the Justices, the Chief Constable of Burnley, Lancs, stated that during the year the conduct of the premises had been quite satisfactory, and on the whole he thought that the films shown had been of a reasonably good standard.

The number of cinemas and theatres in the borough remained at 16, and the licensees appeared anxious to carry out the terms and conditions attaching to their licences.

Several of the premises were in need of redecoration, but perhaps the times through which they were passing were not propitious for the spending of much money in this direction. In some instances, he thought the floors could be kept more clean.

Admission of Children

"I believe licensees are still being bothered by children frequenting the entrances of cinemas, seeking to gain admission to 'A' films. It is difficult for licensees to deal adequately with this problem—it could be quickly solved by the general public," said the Chief Constable.

"In connection with the admission of children to cinemas, now that more continuous performances are being given, licensees should be reminded of the condition of their licence which precludes children from entering or remaining in the cinemas between the hours of 9 p.m. and 11 p.m., unless accompanied by a parent or guardian—this is irrespective of whether 'A' or 'U' films are being exhibited."

The magistrates granted the renewal of the licences, and the Mayor (Coun. J. T. Clegg), who presided, said that they wanted the licensees to bear in mind what the Chief Constable had said about the cleanliness of the places.

POLISH FILM SHOWN

Eugene Cekalski, Polish director of "The Day of the Great Adventure" and other films, was in Edinburgh last week, and was present at a showing by the Edinburgh Film Guild of that film. He is at present engaged on a new film, "A Nation in Exile." Mr. Cekalski, after the fall of Poland, escaped into Hungary, and when penniless worked in Budapest for a time as a film extra. Later he made his way through Yugoslavia and Northern Italy to France. Second-Lieutenant Slaboszewicz, who prepared the translation of the Polish dialogue of "The Day of the Great Adventure," was also present at the showing of the picture.

"THE LETTER"

A scene from the Warner production which stars Bette Davis with Herbert Marshall in prominent support

Humour Analysis of a Film

"ROAD SHOW" EXPERIMENT

Rated as "Funniest Ever"

ONE of the world's foremost comedy producers, Hal Roach, has a special interest in the public's reaction to humour situations. Ergo, a natural link between Hal Roach and the American Institute of Humour Analysis, which sets out to establish by scientific methods the peoples' humour quotient. The Humour Quotient indicates the degree with which one can enjoy all types of humour.

Hal Roach submitted his latest comedy picture, "Road Show," to the Institute, which, on the basis of its scientific study determined that any one with a Humour Quotient of not less than 140 will enjoy "Road Show." A Humour Quotient person of over 200 will rate the picture as the funniest ever.

The Institute has issued to Hal Roach a Humour Quotient Certificate setting out these conclusions.

"Road Show" stars Adolphe Menjou, Carole Landis, John Hubbard, Charles Butterworth, Patsy Kelly and George E. Stone. It was directed by Hal Roach himself and will be released through United Artists.

In a cable to G. Archibald, Alexander Korda announces that "Lady Hamilton" will definitely be the title in this country for his forthcoming Vivien Leigh-Laurence Olivier starring production. "Lady Hamilton" was directed by Korda himself from the screenplay by Walter Reisch and H. C. Sheriff.

The cast in support of Miss Leigh and Olivier includes Alan Mowbray, Sara Allgood, Henry Wilcoxon, Gladys Cooper, Heather Angel, Halliwell Hobbes, Luis Alberni, Norma Drury, Ronald Sinclair, Gilbert Emery and Miles Mander.

Korda to Produce "Manon Lescaut"

Korda has signed Metti Frings, author of the current best-seller, "Hold Back the Dawn," to work on the screenplay of "Manon Lescaut," his forthcoming production which will star Merle Oberon, under the direction of Julien Duvivier.

Incidentally, it is noteworthy to remark that general release of Korda's "The Thief of Bagdad" produced business that came near to Chaplin figures. From cinemas all over London reports have come in of tremendous takings and enthusiastic audiences.

Big Opening

Another United Artists picture which is doing excellent business is "Son of Monte Cristo," which opened at the Gaiety, Haymarket, to the biggest business this theatre has seen since the first week of "The Great Dictator." Edward Small's stirring drama has evidently seized the imagination of the public and there is little doubt that it will repeat the success of its predecessor, "The Count of Monte Cristo."



OUR WAR-FILM EFFORT

"Song of Hate" Absent from Propaganda

BRITISH propaganda films are not used as an instrument of hate, and do not utilise "loud music," declared John Grierson, the Dominion Film Commissioner, in an address to the Canadian Authors' Association. He emphasised the value of the screen in cementing unity in the British Commonwealth of Nations.

With respect to Canadian Government films, Grierson asserted that the wartime motion pictures had performed valuable service in making the people conscious of the worth of their own country. The new Canadian war films contained patriotic logic and appealed to the subconscious mind of the people.

German propaganda films, captured by the British armed Forces, were among the most perfectly prepared and were an indication of the importance placed upon propaganda by the enemy country, Grierson said.

The value of moving pictures in war was first realised by Great Britain shortly after the start of the first Great War.

RIGHT TO ATTEND KINEMA

ISLE OF MAN RATEPAYERS GAIN CONCESSIONS

Sixty ratepayers of the Bradda district of Port Erin have regained their right to enter the village and attend the local cinema.

They had been debarred from doing this under the regulations governing the women's internment camp in Port Erin, as these provided that entry into the village after 6 p.m. was permissible only for business reasons.

The residents petitioned the village council, pointing out that by the enforcement of this regulation they could never attend an evening film show or enjoy any of the social amenities of the village which they had a right to expect as ratepayers, and which were fully enjoyed by the internees themselves.

Following conferences between the Chief Constable of the Isle of Man (Major J. W. Young) and the council, a working arrangement arrived at provides that persons permanently resident within two miles of the camp shall be given permanent passes bearing the photograph of the holder.

FIRE-SPOTTING CENTRES

Role of the Kinema at Rhyl

Llewelyn Edwards, J.P., a director of Rhyl Entertainments, Ltd., presided at a meeting of Rhyl fire-watchers and A.R.P. workers held at the Queen's, Rhyl, and explained how in the local scheme of fire-watching the local cinemas were important key points.

He said there was a fire-spotters' hut on the roof of the Plaza, one on the roof of the Regal, and one on the roof of the Odeon. Each spotter's hut was connected by telephone with business premises in the centre of the town and rotas of watchers were being formed, with full equipment immediately available for dealing with incendiary bombs as they fell.

The night duty of watching would be allocated to the men, but on Thursdays the services of females would be utilised from 1 p.m. till 8 p.m., and on Sundays females would be on duty in turns from 8 a.m. till 3 p.m.

Such schemes, Mr. Edwards pointed out, were voluntary only to the extent that they proved really serviceable and adequate, failing which the Government would do the work through the local authorities and charge the owners and occupiers of the premises concerned with the cost.

Paybox Grab at Golborne

MAN BOUND OVER

At Newton Petty Sessions, on Thursday, Julia Donlan, cashier at the Royal Pavilion Kinema, Golborne, told the court how, when she was checking up in the paybox, she saw a man's hand come through the pigeon hole and snatch a handful of money from the shelf. She ran into the street, but the man had disappeared.

Later, Peter Cunliffe (25), Golborne, was arrested. He was charged with stealing £2 16s. 6d. He was bound over for 12 months and ordered to pay 5s. witness' fee.

FREE FILM SHOWS FOR TROOPS

Liverpool Theatres and Public Entertainments Committee (of the Justices), on Friday, March 14, granted permission for free Sunday afternoon cinema performances for members of H.M. Forces and their civilian friends in the David Lewis Garrison Theatre and Club, Liverpool.

Educational as well as entertainment films will be shown. An undertaking has been given that no civilian under the age of 13 will be admitted.

20th-FOX PRESENT "KIPPS"



Scenes from KIPPS, the Twentieth Century film version of the H. G. Wells story which will be Trade shown on March 26, at the Century Theatre. Diana Wynyard and Michael Redgrave are starred in this, the first of the £500,000 war time production programme initiated by Francis L. Harley

COLUMBIA'S BLACKPOOL SENSATIONS

Attractions "In Plenty"

IMPORTANT AMERICAN AND BRITISH PRODUCTIONS

THE story of Columbia's £500,000 deal with George Formby; a promise of another big announcement regarding further Columbia activities on the British production side; and news of a record production achievement and new plans in Hollywood—these comprised major items announced by Max Thorpe, General Sales Manager, at Columbia's second war-time Sales Convention, held at the Opera House, Blackpool, last week end.

In his main address Mr. Thorpe broke the news of the George Formby deal which is reported on page 3.

Taking as his theme the slogan "Columbia's Year of Plenty," Mr. Thorpe said that never in the history of the organisation had the company handled so many outstanding pictures and so many top-line star names. To the company's already formidable roster, the addition of George Formby is one of the greatest events in the history of the organisation. "There is no need for me to dwell here on the importance of this deal, to comment on the colossal drawing power of George Formby's name."

Mr. Thorpe then revealed that Columbia had other big British production plans in hand and that he hoped soon to be in a position to make them known.

"At the moment," he said, "negotiations have reached a very advanced stage, but unfortunately I am not able to say anything about them just now as the contracts have still to be signed. I can assure you," Mr. Thorpe continued, "that when the announcement is made it will be a very important and a very big one, not only from the point of view of the tremendous entertainment value of the subjects concerned but in the matter of outstanding stars and director names as well."

Delegates were reminded of the outstanding reputation Columbia had already won with its British productions, among which "The Spy in Black," "Q Planes" and "Freedom Radio" had achieved a terrific success, not only in this country but throughout the world. This new British deal we shall shortly announce, added Mr. Thorpe, will maintain those standards of quality and value which exhibitor friends had come to expect of our British films.

No Let-up at Hollywood

Turning to Columbia's new Hollywood product, Mr. Thorpe spoke with enthusiasm of what he described as "the amazing production achievements of our Columbia executives in America." "When you consider the times through which we are passing," said Mr. Thorpe, "and you take into consideration the present conditions of the market in a world at war, an organisation might well have every justification for cutting down on its production schedule."

"Nevertheless, our executives in America have, as you know, done the very reverse by deliberately increasing their production schedule in a terrific drive to make 1941 'Columbia's Year of Plenty.'"

"They have done this because they are determined that there shall be no shortage of good film entertainment as far as we over here are concerned, and because they want to give exhibitors all the encouragement they can in their task of carrying out their obligations to the filmgoing public who depend on us and them for that entertainment which is so vital for morale in these dark days of ordeal."

"Not long ago our executives in America promised to send us this year more feature pictures than ever before in Columbia's history. They are fulfilling that promise. In six months they have either completed or put into production no fewer than 17 really big pictures and to give them the desired pulling-power they have assembled a whole galaxy of top-line Hollywood stars of outstanding box-office importance."

"In doing all this under present-day conditions our American executives have done and are continuing to do a stupendous job of work for which we owe them our very deepest gratitude."

More Supers than Ever

More super-pictures than ever were coming from Columbia. The 17 big pictures which had either been completed or put into production in the past six months consisted of these outstanding entertainments:

1. **Arizona**, directed by Wesley Ruggles and starring Jean Arthur, William Holden and Warren William.
2. **The Tree of Liberty** (Frank Lloyd) with Cary Grant and Martha Scott.
3. **Angels Over Broadway** (Ben Hecht) with Douglas Fairbanks jun., Rita Hayworth and Thomas Mitchell.
4. **Escape to Glory** (John Brahm) with Pat O'Brien and Constance Bennett.
5. **Married—But Single** (Alexander Hall) with Roccand Russell and Melvyn Douglas.
6. **Adam Had Four Sons** (Gregory Ratoff) with Warner Baxter and Ingrid Bergman.
7. **Penny Serenade** (George Stevens) with Cary Grant and Irene Dunn.
8. **They Dare Not Love** (James Whale) with George Brent and Martha Scott.
9. **A Girl's Best Friend** is **Wall Street** (Richard Wallace) with Franchot Tone and Joan Bennett.
10. **Senate Page Boys** (Alfred E. Green) with Herbert Marshall and Virginia Bruce.
11. **Blondie Goes Latin** (Frank R. Strayer) with Penny Singleton, Arthur Lake and Larry Simms.
12. **Texas** (Stuart Heisler) with William Holden and Warren William.
13. **Her First Beau** (J. Theodore Reed) with Jane Withers and Jackie Cooper.
- Names of stars and directors of the next three pictures, 14. **Our Wife**, 15. **Bedtime Story** and 16. **The Doctor's Husband** are to be announced.
- The director of 17. **Show**

Business is to be announced, but the stars will be Rudy Vallee and Ann Miller.

Many More to Come

This list of pictures, Mr. Thorpe said, would be a pretty formidable achievement under peace time conditions. But in war time they were a "miraculous achievement on the part of our American organisation. They represented, however, only part of the huge total Columbia output for this year. There were more and equally big pictures to come—pictures of the tremendous entertainment value of "Escape to Glory" and "Married—But Single" which had been screened to the Conference delegates which represented the type of outstanding box-office entertainment on which Columbia were now concentrating.

News had just been received of two very important new productions of which their executives were expecting big things. One of these was a big musical picture, starring Rudy Vallee and Ann Miller, entitled "Show Business." Columbia, Mr. Thorpe said, had many outstanding musical pictures to their credit—pictures like "One Night of Love," "On Wings of Song," "The King Steps Out" and "Pennies From Heaven."

Columbia's Musical Tradition

Just as these particular pictures succeeded because each one offered something new, different and distinctive in musicals so "Show Business" would carry on that Columbia tradition for the new and the novel in entertainment.

Another important forthcoming picture was "Blondie Goes Latin," which, judging from advance reports from America, it was an entertainment of the first importance, and which had been produced on a bigger and costlier scale than the previous "Blondies." Columbia had pioneered the "family" type of picture with the "Blondie" series. They had proved so successful at the box-office that the studios had now decided to spend more money on them and put them in the super class.

Another Scoop

A Columbia story scoop of the first magnitude was the acquisition of "Ladies in Retirement," the sensational English play which was not only a huge success in this country but which had broken records all over the American continent. "Ladies in Retirement" was again that "something different" in entertainment in which Columbia specialised and which, in this case, took the form of a novel thriller. This picture would be brought to the screen by Gilbert Miller, and negotiations were now well advanced for two top-rank stars to appear in it.

"There is absolutely no doubt," continued Mr. Thorpe, "that with all these new pictures either already completed or in process of production the name of Columbia must continue to be synonymous with box office."

Shorts Not Overlooked

On the Shorts side Columbia subjects would continue to offer variety in entertainment. There were now 106 Shorts lined up and they would be bigger and better than ever. It was significant that the highly popular "Screen Snapshots" were now celebrating their twentieth anniversary. For it was with these particular Shorts that Columbia first began its career as a producing organisation. The "snapshots" would be new and different in treatment, and the first of the new series had already been delivered.

Harold Jones, assistant general sales manager, in summing up the Convention, said: "The big important news which we have heard to-day makes this conference one of the most sensationally successful in the entire history of our Columbia organisation in this country. There is absolutely no doubt that our company are embarking on big things, and we owe an enormous debt of gratitude to our executives in America for what they are doing for us."

"ONE MAN, ONE JOB"

South Wales Proposition that was "Out of Order"

At the South Wales C.E.A. meeting a letter was read from W. Price on behalf of the Tredegar Workman's Hall Kinema, stating that after hearing a report of the annual meeting of the branch it was agreed that he should table a motion in the following terms:—

As a means of stimulating a deeper interest in the work of the branch we move that no representative shall be allowed to hold more than one official position in the South Wales branch.

The mover said he wished it to be made quite clear that his committee did not know any of the gentlemen who held more than one position, and therefore it could not be a question of bias, or that there had been any suggestion of maladministration because a person held dual offices. Still they thought it would be to the advantage of the branch if a man was doing one particular job and



MAX THORPE
General Manager of Columbia

KINEMA HOURS IN BRUM

Permission to Train Women Operators

Birmingham Public Entertainments Committee, in accordance with its decision of November last, reconsidered the Sunday opening hours for entertainment caterers on Monday last.

Arthur Ward, appearing for the kinemas, theatres and music halls, stated that his clients were perfectly satisfied with the present hours, viz., 2.30 p.m. to 8 p.m., and did not apply for any alteration. Recalling that at the October Sessions the hours of opening were fixed at 4 to 9 p.m., but that a successful application a month later resulted in them being altered to 2.30 to 8 p.m., Mr. Ward remarked that he would put figures before the Justices which would show that the change was fully justified.

Attendances at the four large city houses—the Paramount, Gaumont Palace, Forum and West End—immediately increased substantially and had been maintained. At the leading suburban houses the change-over to 2.30 to 8 p.m. had resulted in attendances increasing by approximately 50 per cent., and in one instance they had more than doubled. The increase all round in city and suburbs alike showed the wisdom of the change, the figures being astonishing, not only to the Justices but to the exhibitors.

Canon Guy Rogers (Rector of Birmingham), who led a deputation from the Christian Social Council, urged a return to the original Sunday opening hours, which permitted of only one house. The real issue in the present application was whether the Justices felt the needs of the community were met by permitting one house or two on Sundays.

The Sunday cinema habit had been created and the community was steadily responding to treatment. If they cared to open the kinemas longer they would get larger profits. The Council's difficulty was the commercialisation of the day, and they asked the Justices to prevent it becoming completely commercialised. They urged a return to the original Sunday hours of 7 p.m. to 10 p.m.

After a retirement the Chairman (Homer Muscott) announced that the present hours (2.30 to 8 p.m.) would remain in operation until May 1 next, when they would be changed to 4 to 10 p.m.

Weekdays 10 a.m. to 10 p.m.

The Committee had also discussed the question of weekdays and thought the best interests of all would be served by that day announcing that as and from May 1 these would be 10 a.m. until 10 p.m., instead of 10 a.m. to 9 p.m., as at present.

Projectionists

Further, the Chairman stated that the Committee had decided to give exhibitors permission to train females of 16 years of age and upwards to act as assistant operators only. It must be understood, however, that such girls or women were not to be left in charge of the enclosure unless they had been previously approved of by the Chief Officer of the Fire Brigade as being competent persons to take charge.

South Wales C.E.A. Discuss S.O.

KINEMA CONCERTS AND P.R.S. FEES

SUNDAY OPENING WAS THE CHIEF QUESTION DISCUSSED AT THE MONTHLY MEETING OF THE SOUTH WALES AND MONMOUTHSHIRE BRANCH, HELD AT CARDIFF, WITH F. A. CAM (BARGOED) PRESIDING OVER A FAIR ATTENDANCE. P.R.S. SUBSCRIPTIONS AND A SCHEME FOR INTERESTING MORE MEMBERS IN THE WORK OF THE BRANCH WERE ALSO DEBATED.

A letter was read from Reginald C. Bromhead, chairman C.T.B.F., pointing out that as a result of Sunday opening there would be in the hands of local authorities a considerable sum for allocation to various charities, and stressing the importance of making an immediate request, where Sunday opening had been granted, for the Benevolent Fund to be admitted to the list of charities benefiting. He further pointed out that the revenue of 25 per cent. which the Benevolent Fund had hitherto obtained from every charity performance would now be lost to the Fund, and he foresaw a very sharp reduction on this account in future.

It was decided that where the branch secretary (W. J. Fooks) became aware of any member opening on Sunday he should write to that member pointing out the Fund's claims.

A member having reported upon the position in his district with regard to the possibility of Sunday opening, W. Price (Tredegar) pointed out that it had already been decided that South Wales would take no part in Sunday opening at all. A suggestion that they should approach Monmouthshire C.C. on the matter regarding one town was, he thought, an admission that they were agreed on Sunday opening. "For the time being," he added, "I think South Wales should say we are dead set against Sunday opening."

Why Pay a Premium?

W. BERRIMAN (Pontypridd) remarked that it was all wrong that exhibitors should pay any premium for opening on Sunday night. What would be the attitude of the brewers if they were asked for 10 per cent. for opening on a Sunday?

He felt that a resolution should go from that branch to the General Secretary urging that a campaign be commenced at once refusing to pay any premiums for Sunday opening. J. M. JONES seconded.

W. PRICE in moving an amendment that take no part in the question of Sunday opening, remarked that those who wish to do so must accept their own responsibilities. What they were saying in effect was that they agreed to Sunday opening of it was made worth while.

W. Berriman replied that while it was true they had passed a resolution not to support Sunday opening, they had to remember that this opening had been decided by the Home Secretary. He still suggested that if they were going to open it should be without any premiums at all.

P.R.S. Fees

In connection with the P.R.S. licences communications were received from the General Secretary pointing out that the agreement had been renewed, and it was therefore essential that members should send in their renewals forms as soon as possible.

In the matter of Sunday concerts it was pointed out that the Society's cinema licence was restricted to cover only cinematograph entertainment with not more than three items of variety entertainment, and did not extend to Sunday concerts for which supplementary fees were payable in accordance with scale. It was essential that the appropriate fee be remitted to the Society before the date of each concert regardless of whose auspices or for what object the concert is given.

Whose Responsibility?

ARTHUR B. WATTS remarked that it was surely a charge against the promoter of the concert.

W. PRICE said his committee felt that it was putting an unfair burden upon them. They agreed that so far as the six days were concerned it was their responsibility under the licence, but that when they let the hall for some concert that should not be their responsibility.

As things were if they had to pay a guinea for someone else, it meant that he had got to get that guinea back. He thought they should take the opinion of Norman Hart as to how far they were involved.

Another member volunteered the information that he had already written Mr. Hart, who informed him that he must pay and then deduct the money from the person holding the concert.

The SECRETARY said that in this case he had notified the manager that whatever fee was arranged for a concert it was plus the P.R.S. fee. He did not think the matter should cause them any loss of sleep.

The subject was then closed.

The late Mrs. Norman-Wright

The CHAIRMAN referred to the death of Mrs. F. Norman-Wright (Newport), and a vote of sympathy with Peter Norman-Wright was carried in silence.

National Questions

A report of the proceedings at the last General Council meeting was given by W. BERRIMAN, who referred among other things to the shortage of British Quota films which he said was receiving serious consideration.

The question of Sunday opening was discussed at considerable length, and it was understood that the N.A.T.K.E. were not opposing it.

"FLIGHT COMMAND"



Scenes from M-G-M's epic of the "Eyes of the Navy," *FLIGHT COMMAND*, which stars Robert Taylor supported by an outstanding cast. "Flight Command" will go into the Empire programme immediately following the fourth week of "Philadelphia Story" which is the current attraction

JOHN CORFIELD'S NEW PROGRAMME



JOHN CORFIELD

NOVEL CAMERA LIGHTING DEVICE

Burbank Innovation

A MOTION picture lighting device which gives the camera new mobility has been invented by Tony Gaudio, cameraman at Warner Bros.' Burbank Studio. Gaudio's device—which was used for the first time in photographing "Affectionately Yours," the new Merle Oberon-Dennis Morgan picture—is a 12-unit battery of lamps that surrounds the lens on all but the underside.

Each side and the top is a long rectangle housing four lighting units. These are 100 watt bulbs controlled by separate switches so that any combination of the twelve units may be switched on. A single cable connects the unit to the supply via a dimmer. Provision is also made for tilting and elevating the unit, but once the angle of light to camera lens position is fixed the two remain constant and the camera may be used in the normal manner.

The new unit is a variation of a similar one devised by another cameraman who normally is assigned to Deanna Durbin productions, and used for close-ups of Deanna. It consists of three fluorescent tubes mounted in a similar fashion and produces a soft light of special actinic value.

Incidentally, it may be mentioned that Tony Gaudio won the Academy of Motion Picture Arts and Sciences award in 1936 for photographing "Anthony Adverse," and is one of the leading cameramen in Hollywood. Many will remember his outstanding work in the Technicolor film "Robin Hood."

STUDIO ACCOUNTANT POSTED MISSING

Jack Steel of Warners

News has just reached the KINE that A.B. Jack Steel, formerly an accountant at Warner Bros. studio at Teddington, and husband of Mary Partridge, "Doc," Solomon's private secretary, has been listed as missing.

Mr. Steel, who was 23 years of age, was serving on board H.M.S. *Ernouth* when it was torpedoed, and hopes are entertained that he may have been picked up by an "E" boat.

Mrs. Steel herself received severe leg injuries when her home was bombed in December last; the house collapsed, but fortunately she was sheltering under the staircase, which saved her life.

Both Mr. and Mrs. Steel were extremely popular members of the Warner staff, and their marriage was well attended by the studio workers. KINE extends deepest sympathy to Mrs. Steel and trusts she will soon have welcome news of her husband.

Editor's Letter Bag

Reading for the Troops

BRUNEL'S APPEAL FOR STUDIO MEN

I am trying to supply with books and other reading matter those members of the film production industry now serving in H.M. Forces who find the libraries of their particular units inadequate. I would be glad, therefore, to hear from any members of the industry who have books to spare, as well as from those serving who are in need of books and would be willing to pass them on to their libraries or to organise libraries where none exist.

Books of all kinds are welcomed—good novels; technical, political and scientific works; humorous books; biographies and histories. Penguin Books, Thinker's Library and good books of similar size are particularly welcome.

How much help of this kind will be appreciated is indicated by the experience of a member of A.C.T., who reports that since we took his regimental library in hand the number of books borrowed has trebled in less than a month.

ADRIAN BRUNEL.

12, London End, Beaconsfield.

THREE BIG SCALE PICTURES

FAMOUS STARS SIGNED

FIRST details of the programme to be sponsored by John Corfield Productions, Ltd., embraces three films of the greatest interest.

Mr. Corfield announces that the first of the films to be made under his own banner will be "Ring O'Roses," from the well-known novel by Monica Ewer, and a best-seller of recent times.

Great Box-Office Team

Those outstandingly popular favourites, Vic Oliver and Sarah Churchill, will star, supported by a cast of well-known artistes.

"Ring O'Roses" will be adapted for the screen by Bridget Boland, who wrote the original and screen play for "Laugh It Off" and the scenario for "Gaslight," as well as the original and screen adaptation, with A. R. Rawlinson, for "This England," a notably trio of successes.

John Paddy Carstairs will take the floor on April 28. Carstairs has just scored a box-office bulls-eye with the current George Formby winner, "Spare a Copper."

Meanwhile, active preparation of the other two subjects is in progress, and the first details will be announced as soon as John Corfield can make a positive statement, a policy to which he always adheres.

When these two subjects are named, another scoop for John Corfield Productions will be revealed, as they are both definitely of outstanding box-office value, planned as major productions.

These ambitious subjects will, it is claimed, enhance John Corfield's fine record of successes achieved by British National, of which company he was the founder and chief, a major unit of the industry, and which gave those outstanding British films, "Gaslight" and "Contraband," in a distinguished list, finally headed by one of the most acclaimed films of recent years, "This England."



TYPEWRITERS FOR NATIONAL SERVICE

H.M. Stationery Office ask all owners of typewriters to offer for purchase any which they can spare. These are urgently required for work of National importance. Offers of machines not more than 15 years old and in good working order should be made at once to:—

The Director of Supplies (S3E)
H.M. Stationery Office,
Princes Street, S.W.1.

State name of maker, model and whether you wish to sell or loan.

UNIQUE BACK PROJECTION

"Tin Pan Alley" Creates Record

IN the 20th Century-Fox picture, "Tin Pan Alley," now generally released, is the longest back-projection shot ever carried out in the studio. It is used during the song "You Say the Sweetest Things" and is a background consisting of a panorama of the Manhattan skyline by moonlight, taken from one of the many nickel ferry-boats that ply up and down the Hudson and Manhattan rivers.

The cleverness of the shot lies in the very slow manner in which the skyscrapers with their hundreds of illuminated windows and floodlighting slowly move along behind the figure of John Payne and Alice Fay, who are in the foreground leaning against the rail of the ferry-boat. Judging from the shot on the screen the distance, in fact, between the foreground and the background must be about two miles. This allows for the very slow movement which at times is almost imperceptible.

Close-ups Intercut

Intercut with the long shots are nearly twenty close-ups, alternating between Alice Fay and John Payne, and even these intercut shots have as their background a perfectly matched skyline with the preceding and the following longshots. In one or two cases the B.P. shots have been interspersed with miniature process projection shots made on the optical printer at a later date. This would account for the skilful manner in which the shots are blended.



Leslie Howard, producer, director and star of PIMPERNEL SMITH (British National), sighting the camera at Dohna

"Ships With Wings" Starts at Ealing

"ATLANTIC FERRY" COMPLETED

Big Liverpool Settings

The final scenes of Warner Bros.' Teddington, production, "Atlantic Ferry," are in the can, after a week of storm and rain scenes directed by Walter Forde.

Michael Redgrave and Valerie Hobson were pleased when the closing sequences were O.K., for they spent the entire week being alternately soaked to the skin or tossed about in the storm-bound ship. Redgrave informed me that for the first time he felt seasick as the rocker mount used for imparting the rolling motion to the set had a peculiar jerk at one point of its roll.

Back projection and montage shots were also completed, including the crashing of their first steamship, in which Griffith Jones (David MacLver) and Milton Rosmer (the shipowner, Burns) go out to warn the steamship *Britannia* that the Egremont life-buoy in the River Mersey is adrift, and to lead her into safety. This is another of the film's dramatic highlights, but all ends well and Michael Redgrave and Valerie Hobson, brought together at long last, face a happy future, with the realisation that the Cunard Steamship Co. has been founded, with unlimited possibilities.

The history of the Cunard Line is closely bound up with the port of Liverpool, once again brought into prominence with the commencement of the Battle of the Atlantic.

"Atlantic Ferry" is the second production in Warner Bros.' new project of big British pictures, the first being the successful John Gielgud and Diana Wynyard picture, "The Prime Minister," now at the Warner Theatre. An announcement concerning the next production, due to go on the floor next month, is expected shortly.

NOLBANDOV IS DIRECTING

WITH one of the biggest casts ever lined up for a British film, Michael Balson's new production, "Ships With Wings," has gone on to the floor at Ealing with Sergei Nolbandov directing.

The cast so far includes John Clements, Leslie Banks, Jane Baxter, Edward Chapman, Michael Wilding, Michael Rennie, Basil Sydney, Morland Graham, Hay Petrie, John Stuart, George Merritt, Frank Cellier, John Laurie, Cecil Parker and Betty Marsden. One of the major feminine rôles remains to be filled.

"Ships With Wings" is the most ambitious production Michael Balson has attempted since he became production head of Ealing Studios. As in the case of "Convoy," it is being made with the co-operation of the Admiralty, who have already given cameraman Roy Kellino facilities to go on a long location trip for exteriors, much of it on the Ark Royal.

The film marks Sergei Nolbandov's debut as a director. For a long time an associate producer at Ealing, he has been connected with the production of such outstanding films as "The Proud Valley" and "Convoy," and, as associate producer, he has been working on the preparations for "Ships With Wings" for several months.

The Fleet Air Arm provides the background for the strong story concerning a Fleet Air Arm pilot who is dismissed from the Service through a breach of discipline, is next found running a one-plane air line on a Greek island, then finds that the war gives him the opportunity to redeem himself. John Clements portrays this character.

ASQUITH CONCLUDES AT LIME GROVE

"Cottage to Let"

Seven weeks' studio work on Gaumont-British-Gainsborough's "Cottage To Let" culminated at Shepherd's Bush with the opening shots of the film—the arrival of a horde of evacuees in a Scottish village.

Causing Recordist Hobbs to wince at the receiving end, the mass of screaming children descend from a veteran 'bus, swarm wildly towards the creeper-covered stone-built cottage to let and gyrate stormily round Muriel Ake as village billeting officer, pleading for bedrooms.

To swell the confusion, adding a "Mrs. Feather" flutter of disjointed conversation, comes Jeanne de Casalis as lady of the Manor, backed by Hay Petrie, village medico, claiming the cottage for a hospital. And later into Anthony Asquith's pictorial hub-hub looms Alastair Sim, protesting he has rented the cottage, to be pushed aside by stretcher-bearers bringing in wounded pilot John Mills, first casualty for the hospital.

Filed also this week was a "rough house" in the grand manner in which Alastair Sim, adroitly dodging a flying hammer, smashes up a Fifth Column meeting in Glasgow.

Location work still remains to be completed, involving the dispatch of a second unit to Aberfoyle in the Trossachs to join cameraman Jack Parry for scenes round Loch Lomond. Other exteriors of a police cordon closing in through wooded country will be filmed near London.

With studio work terminated, "Cottage to Let" makes way next week for Askey's "Ay Thank You" under Marcel Varnel's direction.

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Exposure Standards Effort

WHEN SOUND WAS YOUNG

New Latent Image Theory

A NEW British Standard (B.S. No. 935) has been prepared to satisfy a growing demand for accurate and authoritative exposure tables. By their use the exposure necessary for satisfactory reproduction of any scene at any time of the day as well as in any part of the world, from the equator to latitude 65 deg., may be calculated, provided that the manufacturer's speed number for the film or plate in use is known.

IN order to obtain consistent speed numbers for the sensitised materials a standard method of speed measurement is requisite; this will shortly be published as a War Emergency British Standard. Copies of this specification may be had from the British Standards Institution Offices, 28, Victoria Street, London, S.W.1, price 2s. 3d., post free.

A COUPLE of paragraphs in these notes in the KINE, of March 6 has brought a line from "Glebelands" from P. Edwin Paterson, who was writing film scripts for Lee de Forest when he was producing his pioneer sound on film pictures at the Cranmer Court studios at Clapham in 1925, two years before the advent of Al Jolson to these shores with recordings on discs. Over fifty kinemas were, he says, used for Lee de Forest Phonofilm in 1926.

THIS was not the first experience Mr. Paterson had had with sound, for in 1907 he was operating the Gaumont Chronophone, the very first disc recording talkie apparatus. But this machine, he says, had come before the silent film had reached fruition, although it ran for two years and had two Royal Command performances. It was, however, a splendid effort initiated by Col. Bromhead in those early days, and deserves to have

more recognition in view of the many claims made by less worthy projects.

FROM the beginnings of photography the precise nature of the latent image has always been one of its greatest mysteries. A paper in the *Photographic Journal*, by Professor N. F. Mott, provides a comprehensive, yet, on the face of it, simple theory of the phenomenon. According to the Professor, the latent image consists of a sub-microscopic speck of metallic silver, containing from 10 to 1,000 atoms. This speck is produced by the action of light falling on the silver bromide crystal, which has a twofold effect: it produces both metal ions and photo-electrons, which condense together in the form of silver atoms.

PREVIOUS theories have suggested that "sensitivity specks" of silver sulphide are formed on the outer face of the crystal in ripening; these specks, it is now suggested, assist in the production of silver grains in the same way that dust particles in the air assist in the formation of raindrops. The function of these sensitivity specks is to hold a photo-electron long enough for the slower-moving ion to move up through the crystal and adhere to it, forming a speck of silver. This speck acts as a nucleus in development.

THE paper illustrates the application of this theory to various photographic phenomena, in particular, the failure of the reciprocity law at normal temperatures, which is attributed to the fact that at very low light intensities electrons are produced too slowly and escape before they have adhered together. At very low temperatures, on the other hand, the movement is much slower, and the reciprocity law holds.

J. BENSON.

PROBLEMS OF MANNING THE PROJECTION BOX

Difficulties Facing the Exhibitor

THERE can be little doubt, after hearing the opinions expressed by delegates to the General Council during an informal discussion, and in the course of conversations with individual exhibitors, that the labour situation in the kinema, especially as it affects the projection box, is one which is causing great anxiety.

The present problem is the result of an accumulation of events. Before the war began, men in the projection boxes, like many men of their age in other professions, joined the Territorial Army, as it was represented that their technical skill would be invaluable in handling searchlights and other technical equipment. The war broke out, and naturally away went these men with years of experience.

Promotion of younger men to take their places followed, and in the case of circuits a spread of those better equipped technically among the theatres of the circuit. Then Conscription took effect, taking all between 19 and 25, and those over 25 who had not secured positions as first or second projectionists, the age group and the position achieved being governing factors.

Further withdrawals came when projectionists, because of their technical skill, found ready employment in munition and engineering workshops. The already acute situation has been worsened by the conscription of 18-year-olds who normally have been available for another year before being called up.

The Safety Question

The problem is, how is the situation to be met supposing the Government demands conscription of projectionists up to the age of 35? The Home Office demands in its regulations that, in order to safeguard the public in the kinema, there shall always be on duty a competent operator in the projection room. This in normal times means that two men of full age must be available, the second to take on duties during the other's absence.

It would seem, even in the present circumstances, that there should always be two such fully equipped men available, for the safety of the public is no less important in time of war than in peace time. There is a further point that it is more imperative that there shall be no chance of a building catching fire during war time, as a fire which assumes large proportions is an easily identifiable goal for enemy bombers as well as a provider of light for the enemy aerial observer.

One is faced with two important and antagonised ideas. First the provision of kinema entertainment is looked upon by

the Government as a valuable aid in maintaining morale. Two, the urgency of the demand for men threatens to deplete practically every kinema which has the responsibility of the upkeep of this morale by taking away its trained and fully competent men. The two ideas cannot be brought into harmony.

Three Main Problems

Exhibitors who are planning to meet the present shortage and the threatened greater shortage, are faced with three main problems (1) the poaching of present projectionists by engineering concerns; (2) the difficulty of finding suitable women to undertake the work; (3) the manner in which some women after a brief tuition in handling machinery, leave for munition work.

It will be readily seen that this means that every few weeks the exhibitor is faced with a new problem in addition to his existing troubles.

Girls Not Always Satisfactory

An area supervisor of one of the leading circuits, discussing the problem with me said that it was a great mistake, speaking generally, to employ young girls. They had so got into the habit of beautifying their nails and taking care of their complexion that they dodged any work which would disfigure, even temporarily, well-kept hands. The older more staid type of woman, if intelligent, was much more satisfactory, especially if she had undertaken housework. There was, however, always the possibility of her moving off to munition work, a contingency very difficult to provide against.

The View of the Man in the Box

The projectionists' point of view is expressed by A. E. Batterick, now at the Strand, Bideford, and formerly secretary of the Devon and Cornwall Court of the Guild of Projectionists.

"I notice in your columns that, like me, you are of the opinion that the present increase in film mutilation was due to newcomers into the profession.

"No one but a novice would handle stock, make splices and generally damage copies in the way it seems to be the fashion to-day. It need not, however, go on indefinitely, for there are still a few old established projectionists in practice who are capable of training new personnel. Unfortunately, there are some who, whilst they know the newcomers are not doing the job correctly, just will not point out the correct way. A young lad whether he be engaged in war time or peace time, should be engaged for his possibilities as a projectionist; if he has not these possibilities, then he should not be engaged. Everyone knows there are many cases where training is out of the question because there is no one to give tuition, but there is a very great number of cases where training only means a little extra initial trouble on the part of the older and often fully experienced man on the spot.

"I myself have charge of a number of trainees. I and the trainees look forward to Wednesday mornings when I find much more can be taught in two hours given over entirely to lectures than can be taught in two weeks in general routine. Even the most raw of my youngsters would not dream of making a splice that would not pass the most stringent test.

"Just one more point, correct training kills the monotony which so often kills an otherwise good trainee."

J. B.

DANDO IN MANCHESTER

Since Thomas Dando was sacked from the Dominion, Tottenham Court Road, by Adolf Hitler he has been a successful free lance organist in the northern provincial centres and broadcasting for the B.B.C. Now, however, he has been appointed as resident organist at the Gaumont, Manchester, and commenced his new duties on Monday, March 17. This vacancy was caused by Stanley Tudor's call to the Services. As Thomas Dando's home is in Tyldesley, a Manchester suburb, this new position should be doubly attractive to him, for there is little doubt that the B.B.C. broadcasts from this theatre will be transferred to him. The organ interlude at this theatre has always been a regular feature, and the new organist should make good quickly, although it is over seven years since he played in a Manchester kinema.

A. W. O.

GUILD LECTURE ON SOUND

Meeting at St. Austell

Meeting at the Capitol Theatre, St. Austell, Cornwall, on Sunday, March 9, the Devon and Cornwall Court of the Guild had a very instructive morning. C. Barrett, the vice-chairman, opened the meeting. The question of the Court issuing its own journal was discussed, the Secretary stating that owing to the general paper shortage the Guild journal would be issued in two-monthly copies.

Then followed an outline of the technical course routine, in which H. M. Williams, educational officer, gave details of books which he recommended for use in conjunction with the lessons.

It was also proposed by H. M. Williams and seconded by R. Higgs that the Falmouth group be incorporated in the St. Austell group, as Falmouth had several members in H.M. Forces.

Other business was discussed, and at the end of the discussion C. Boyer was introduced to the Court and gave a lecture on general theatre acoustics. During the lecture he dealt with resonance, echo, reverberation and sound control.

At the end there followed a demonstration during the screening of several films.

Members also were shown "March of the Movies" and reels from "Escape to Happiness."

A general discussion on the lecture followed, and at the end the vice-chairman and the Court heartily thanked the Western Electric Co. and Mr. Boyer for a very enjoyable talk. Thanks were also accorded to RKO-Radio Pictures, Ltd., and United Artists for the loan of films.

The Court adjourned to the Capitol Café, where a tea had been prepared, given by the Western Electric Co.

During the tea H. J. Watkins, managing director of the theatre, joined the members, and he was thanked for allowing the Court the use of his theatre for a meeting which was a success.

THIS WEEK'S PROJECTION ROOM



Projection room of the Regal, Saines, where RCA High Fidelity sound reproducing equipment, type P.G. 118a, is installed

POOL CARBONS

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices
of the
"Kine." Company of Showmen

FRIENDLY ALIENS INTRODUCE "DICTATOR"—DIS-
PLAY FOR "THE THIEF"—NOTTINGHAM SLOGANS

IN many parts of the country, trade generally—and I refer to commerce—apart from the kinema, is so poor that any form of co-operation between traders and exhibitors which is likely to be of mutual advantage is likely to be welcomed. Spreading costs and sharing returns is bound to appeal to those who are being hard pressed to make ends meet.

One form of co-operative effort which has not been used as much as it might be depends upon cordial relations with the local transport concerns. Managers may not be able to afford to display bills in every vehicle or even to advertise in time-tables, but a poster shown at or near fare-stages (where more people than ever are now wont to congregate), a reciprocal announcement about running times, etc., on vestibule-wall or theatre screen, and an occasional complimentary pass to members of transport staffs can be well worth while.

International Brigade

THE importance of cordial international relationships during a world war was made the basis of his campaign for "The Great Dictator" (U.A.) by E. Neeter, of the Peckham Odeon. Perhaps it was partly his own linguistic experience and Continental excursions which gave him the idea of securing speakers of note—British and foreign—to address his patrons each evening during the week of screening, his visitors including the Deputy Mayor and Camberwell A.K.P. Controller, along with members of the Council and civic officials, M. Van der Bogaert, of the Netherlands Legation and Press Bureau; F. B. Czarnowski, of the Polish Legation and Press Bureau; George Archibald, J.P., managing director of United Artists; Lewis Silkin, M.P., L.C.C., the local Member; Professor Worm-Müller, of Oslo University; Emmanuel Abraham, of the Ethiopian Legation, with Miss P. S. Steedman, of the Abyssinian Association, and others.

The foreign speakers dealt with the efforts of their compatriots in this country to assist in the prosecution of the war, and urged the need for united efforts to that end. Mr. Abraham, in particular, introduced a familiar note by reminding the audience that the Queen of Sheba was an Ethiopian, and Miss Steedman mentioned that £125 had been contributed to the British Red Cross Fund by 600 Ethiopian refugees in Kenya out of their meagre pocket money.

George Archibald stated that Chaplin had spent three or four years making the film, with the purpose of sending a message of encouragement to the democracies of Europe, and ended a powerful speech by quoting Lincoln's Gettysburg oration.

On Saturday afternoon, to conclude the week's effort, Mr. Neeter, with the consent of his patrons, sent a telegram of loyalty to the King, and a few hours later received a gracious acknowledgment which he was able to read from the stage at the evening performance.

An Ethiopian flag was displayed throughout the week, and Paramount News lent a newsreel excerpt showing the Emperor in the Sudan. Mr. Neeter had hoped to be able to supplement this with a record of the national anthem to play over his non-synce equipment, but was disappointed at the last moment. Writing of the campaign, George Archibald congratulated him on an outstanding display of initiative and showmanship, and remarkable organising ability in carrying through a fine effort.

Chaplin's Blessing

NOT to be outdone by his fellow-managers in other parts of the London district, C. E. Stead, of the North Finchley Odeon, arranged a civic opening for "The Great Dictator" (U.A.) recently, and capped it with a unique personal touch. The Mayor and Mayoress of Finchley and other civic notabilities were present at the Monday matinee, and after seeing the picture the Mayor mounted the stage to address the audience. It was at this point that Mr. Stead sprang his surprise by getting the Deputy Mayor to hand to the Mayor a cable from Charlie Chaplin, addressed to the North Middlesex Committee Mayor's (Troops Comforts) Fund, wishing it good luck. This was in reply to a letter sent to Chaplin by Mrs. Owen, who is organising the other fund for the relief of air raid victims' distress, and arrived at the most suitable time. In his speech the Mayor referred to the Odeon Services Club, which is doing so much to cheer up lonely members of the Forces.

Enlarged copies of the cablegram on D.C. posters were shown in the vestibule, and the whole affair secured extensive publicity in the Press of the district.

Anagrammatic Advertising

AN anagram formed for the title of "All This and Heaven Too" was the basis of the exploitation campaign conceived by H. J. W. Raphael for this Warner picture previous to its presentation at the Dominion, Harrow.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning this paper.

Prizes of a silver and cut-glass salad-bowl and servers, and free seats, were offered for the correct solution of the title, which was jumbled as follows: *Hot Sad A Nine Love Hall*. The words were made up of the white letters used for the category board, and mounted on a showcard which also carried instructions to the public. The first prize was also displayed. A slide on the screen displaying a duplicate of the wording was also shown at every performance in advance of the play date.

New Slogans for Films

ANOTHER series of the "Tudor News" slogans has been submitted by Harry B. Harris, of the Tudor, Nottingham. They are of the same size and type as the now seldom seen news contents bills and therefore are bound to attract greater attention than usual. The current issues are on the ingenious and topical lines which have characterised Harry's previous efforts—for instance, "Daylight, Moonlight or Black-out—you must see Gaslight," or "Coincidence!" "Ten Days in Paris" with *Two Bright Boys*. Such catchy lines obviously tickle Tudor patrons and some of them achieve an ephemeral notoriety as local catch-phrases.

Mr. Harris uses the foyer and stairs of the theatre to the utmost advantage in these black-out times. One example of this which has elicited much commendation is placing where it can be seen by everyone leaving the theatre an art quad-crown giving a time-table of all bus services passing the theatre; another poster carries a facsimile message, "Cheerio—and Keep Smiling." These are some of the little attentions which cannot fail to appeal to the patrons.

I am glad to see that Mr. Harris has not dissolved his Kiddies' Club; indeed, it seems that the war has given it a fresh lease of life with satisfactory results both as regards charity and the theatre itself. The latest effort of the "White Moth" kiddies is the collection of over 5,000 pennies for the local comforts fund—a full collecting card entitled the holder to see the first episode of a new serial at a special price—an admirable stunt which may prove of use to other exhibitors.

On "Goodwood's" Threshold

THE right atmosphere for M.G.M.'s thrilling racing film, "Sporting Blood," was created by T. D. Hunt, of the Plaza, Chichester, who displayed in his foyer a loan collection of original photographs of famous English racecourse scenes. These included King George V and Queen Mary in the Royal Stand at Ascot, King George V in the paddock at "Glorious" Goodwood (Chichester's home meeting), and in the paddock at Ascot. Several finishes of famous races, including the Royal Hunt Cup, were also depicted, and interested thousands of passers-by, with very pleasing results at the box-office.

The issue of a double-length edition of the G-B newsreel dealing with the battle of Cyrenaica provided Mr. Hunt with

another strong talking point. A 1-in. double column ad. in the local newspaper gave two days' prominence to the special edition, and two posters on the theatre forecourt also publicised this interesting newsreel, which was greatly appreciated by patrons.

"The Thief" . . . in the Vestibule

THE atmosphere of "The Thief of Bagdad" (U.A.) was admirably conveyed in a vestibule tableau arranged by Derek Norris at the Odeon, Edgware Road, Paddington. It comprised a reproduction of the flying horses with lay figures representing Conrad Veidt and Sabu, the erection being carried out by the theatre staff under the direction of Mr. Norris, aided by his assistant manager, Mr. Hunter. Considering the limitations imposed upon this sort of work by the exigencies of the war effort, the display was pretty effective and attracted an enormous amount of attention from patrons.

Publicised with Music

COO-OPERATING with a local firm of musical dealers, Reynolds Roberts, manager of the Elite, Middlesbrough, obtained some valuable publicity for "Strike Up the Band" (M.G.M.). Stills were displayed in the window, surrounded by saxophones, xylophones, drums and trumpets, with a placard bearing the wording, "Similar Instruments to Those Used in 'Strike Up the Band'." A vestibule display comprised several musical instruments surrounding a huge paper drum, with the letters "Strike Up the Band" in glitter glass. A local dance orchestra was persuaded to play the four song hits of the film as their opening numbers wherever they had engagements. This method of exploitation proved extremely effective.



FOR APRIL 21
RELEASES

Compiled by A. W. Owen

"THE PHILADELPHIA STORY" (M-G-M)

CERT. A. 10,087 ft. Reg. No. F.3798. Reviewed in KINE, February 13, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Cary Grant, Katharine Hepburn, James Stewart.
ATMOSPHERE.—Sophisticated comedy, adapted from the Broadway stage success, dealing with the inhibitions and eccentricities of a society girl. The frailties of high society are presented with frankness and romantic sentiment.
ORGAN.—"Off to Philadelphia," Haynes (Boosey), with adaptation from the vocal-piano copy and synchronisation with record as detailed for non-synce.
NON-SYNCE.—As organ, recorded on H.M.V. B.4310. Stuart Robinson and Chorus.

"THE ROAD TO 'FRISCO'" (Warner)

CERT. A. 8,544 ft. Reg. No. F.3777. Reviewed in KINE, January 30, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart.
ATMOSPHERE.—Romantic melodrama describing conditions in the American road transport business, the theme dealing for the most part with the seamy side of life.
ORGAN.—Incidental. "Rhythm of the Wheels," Martell (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNCE.—As organ, recorded on Bosworth B.C.1063 (orchestra).

"QUIET WEDDING" (Paramount)

CERT. A. 7,237 ft. Reg. No. not fixed. Reviewed in KINE, December 12, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Margaret Lockwood, Derek Farr.
ATMOSPHERE.—Domestic comedy, adapted from the stage success, describing the excitement caused by a wedding at short notice. The opening sequence is an English cricket match scene, and the story a commentary on English family life.
ORGAN.—"Wedding Dance," Waltz, Lincke (Hawkes), with adaptation from the piano-solo copy.
NON-SYNCE.—As organ, recorded on H.M.V. B.8400 (Alfredo and Orchestra).

"I'M STILL ALIVE" (RKO-Radio)

CERT. A. 6,492 ft. Reg. No. F.3547. Reviewed in KINE, November 7, 1940.
PUBLICITY.—One 6-sheet.
STARS.—Kent Taylor, Linda Hayes.
ATMOSPHERE.—Romantic drama of the Hollywood studios, paying tribute to the stunt men, unknown daredevils of the screen, with a number of aerial thrills.
ORGAN.—"Marinella" Overture, Fucik (Bosworth), introduction and finale allegro movement only, with adaptation from the orchestral piano-conductor copy.
NON-SYNCE.—As organ, recorded on Bosworth B.C.1037 (orchestra).

"DIAMOND FRONTIER" (General F.D.)

CERT. A. 6,330 ft. Reg. No. F.3638. Reviewed in KINE, December 12, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Victor McLaglen, John Loder.
ATMOSPHERE.—Melodrama of the early days of the South African diamond rush, which embraces romance, villainy, revenge and jungle thrills.
ORGAN.—"Jungle Drums," Ketelbey (Bosworth), with adaptation from the piano-solo copy.
NON-SYNCE.—As organ, recorded on Columbia 9807 (orchestra).

"SANDY IS A LADY" (General F.D.)

CERT. A. 5,760 ft. Reg. No. F.3622. Reviewed in KINE, December 5, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Baby Sandy, Butch and Buddy.
ATMOSPHERE.—Domestic comedy, describing the antics of an engaging and inquisitive baby and a couple of mischievous twins, who have many family misadventures.
ORGAN.—"Baby's Sweetheart," Corri (Hawkes), with adaptation from the piano-solo copy.
NON-SYNCE.—As organ, recorded on H.M.V. B.D.641 New Mayfair Orchestra, or on Columbia 3895 (Squire Celeste Octette).

"CAROLINA MOON" (British Lion)

CERT. U. 5,750 ft. Reg. No. F.3646. Reviewed in KINE, December 12, 1940.
PUBLICITY.—One 6-sheet.
STARS.—Gene Autry, Smiley Burnette.

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MANAGER. Operators and full staff required for reopening the Imperial, 332, Edgware Road. Apply Monday, between 11 and 1.

WANTED. Kinema Manager, preferably with operating experience; also Operator. State terms (Midlands). U. Box 719, Kinematograph Weekly.

KINEMA Manager required. Apply, Danilo Cinemas, 3, New Street, Birmingham.

WANTED. gentleman with film booking experience for small circuit Head Office. State salary required, copies of recent references, when available, to Manager, 81, Clifton Place, Plymouth.

ORGANIST, male or female, required for Home Counties cinema; permanent situation in safe area. Qualifications, references, a/c, salary required, etc., to A. Box 725, Kinematograph Weekly.

ROYAL LEAMINGTON SPA. CHIEF AND SECOND OPERATORS WANTED in this attractive safety zone. Applications from experienced men and women with good credentials desiring a progressive position to Supervisor, Regal Cinema.

CHIEF Operator required. South-East. Write, details and experience, Z. Box 724, Kinematograph Weekly.

WANTED. Second Operators for the Eastville Hippodrome Co., Ltd.—Apply to The Metropole-Lux Cinema, Ashley Road, Bristol.

SECOND Operator wanted for B.T.H. sound and Kalee mechs. Full particulars and wages. Manager, Playhouse, Felixstowe.

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MANAGER (48), many years' experience, circuit and independent, well versed all branches, including operating, excellent testimonials; bond; large or small hall, which must be good class; anywhere.—B. Box 701, Kinematograph Weekly.

MANAGER (49), circuit or independent; 25 years' experience, including variety and Kalee; projection in emergency; disengaged; anywhere.—Rosskeen, Brackens Lane, Derby.

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FILM Distributors or Kinema Circuits.—Progressive Secretarial post wanted by man (37), exempt; in clerical post at present; shorthand-typist, linguist; knowledge bookkeeping, trade experience; drive car.—W. Box 721, Kinematograph Weekly.

CHIEF Operator-Electrician, over 20 years' experience in first-class cinemas; desires position in first-class cinema in the North; country town not objected to but minimum salary £4 8s.; for city house up to £5 10s.—V. Box 720, Kinematograph Weekly.

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OPERATOR, B.T.H. R.C.A., W.E., now disengaged, requires position, London.—Moore, 64, Wrotham Road, Gravesend, Kent.

SITUATIONS WANTED (cont.)

EXPERIENCED Chief Operator seeks situation; Sussex preferred; Weston, B.T.H.; salary, £4 10s.—Operator, 13, Ritches Road, Harringway, London.

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FORTHCOMING TRADE SHOWS

LONDON									
DATE.	TIME.	PLACE.	TITLE OF FILMS.			SHOWN BY.	STARS.	CERT.	
Thurs., Mar. 20	10.30 a.m.	Carlton	Own Theatre	Victory	...	Paramount	Fredric March	...	
" " 20	10.30 a.m.	Phoenix	Own Theatre	Five Shorts	...	Columbia	...	...	
Fri., " 21	11 a.m.	Own Theatre	Own Theatre	South of Out of Luck	...	Pathe	Frankie Darro	...	
" " 21	11 a.m.	Own Theatre	Own Theatre	Ten Shorts	...	M-G-M	...	...	
" " 21	11 a.m.	Private Theatre	Private Theatre	Seven Shorts	...	Paramount	...	...	
" " 21	11 a.m.	Private Theatre	Private Theatre	This Man Reuter	...	Warner	Edward G. Robinson	...	
" " 21	3 p.m.	Private Theatre	Private Theatre	South of Suez	...	Warner	...	...	
Mon., " 24	2.30 p.m.	Phoenix	Century	This Man is Dangerous	...	Pathe	...	...	
" " 24	10.30 a.m.	Century	Private Theatre	Six Shorts	...	20th Century-Fox	...	...	
" " 24	11 a.m.	Private Theatre	Private Theatre	Santa Fe Trail	...	Warner	Errol Flynn	...	
" " 24	3 p.m.	Private Theatre	Private Theatre	High Sierra: Levers and Logs	...	Warner	...	...	
" " 24	1.30 p.m.	G.B. Private Theatre	Own	Scotland Speaks (Short)	...	A.B.F.D.	...	...	
" " 24	10.30 a.m.	Own	Own	Four Shorts	...	Columbia	...	...	
Tues., " 25	10.30 a.m.	Carlton	Phoenix	Virginia	...	Paramount	Fred MacMurray	...	
" " 25	2.30 p.m.	Phoenix	Own Theatre	Old Mother Riley's Ghosts	...	Anglo-American	Lucan and McShane	...	
" " 25	11 a.m.	Own Theatre	Century	Nine Shorts	...	M-G-M	...	...	
" " 25	10.30 a.m. & 2.30 p.m.	Century	Private Theatre	Hudson's Bay	...	20th Century-Fox	Paul Muni	...	
" " 25	11 a.m.	Private Theatre	Private Theatre	Lady With Red Hair: Many Waters.	...	Warner	...	...	
Wed., " 26	10.30 a.m. & 2.30 p.m.	Century	Own	Kipps	...	20th Century-Fox	Michael Redgrave	...	
" " 26	11 a.m. & 2 p.m.	Own	Century	Blonde Inspiration	...	M-G-M	John Shelton	...	
Thurs., " 27	10.30 a.m. & 2.30 p.m.	Century	Century	Once a Crook	...	20th Century-Fox	Gordon Harter	...	
Fri., " 28	10.30 a.m. & 2.30 p.m.	Century	Phoenix	Chad Hanna	...	20th Century-Fox	Henry Fonda	...	
Wed., April 2	2.30 p.m.	Phoenix	Phoenix	Love on the Dole	...	Anglo-American	Deborah Kerr	...	
BIRMINGHAM									
Fri., Mar. 21	10.45 a.m.	West End	Paramount	San Francisco Docks	...	G.F.D.	Burgess Meredith	...	
" " 21	10.30 a.m.	Paramount	Scala	Victory	...	Paramount	Fredric March	...	
Tues., " 25	10.30 a.m.	Scala	Forum	The Ghost Train	...	G.F.D.	Arthur Askey	...	
Wed., " 26	10.30 a.m.	Forum	Forum	Old Mother Riley's Ghosts	...	Anglo-American	Lucan and McShane	...	
CARDIFF									
Fri., Mar. 21	10.45 a.m.	Olympia	...	Beyond To-morrow	...	RKO-Radio	...	...	
" " 21	10.45 a.m.	Park Hall	...	The Bank Detective	...	G.F.D.	W. C. Fields	...	
" " 21	11 a.m.	Capitol	...	Second Chorus	...	Paramount	Fred Astaire	...	
Tues., " 25	10.45 a.m.	Park Hall	...	The Mummy's Hand	...	G.F.D.	Dick Foran	...	
" " 25	11 a.m.	Capitol	...	Victory	...	Paramount	Fredric March	...	
Wed., " 26	10.45 a.m.	Park Hall	...	San Francisco Docks	...	G.F.D.	Burgess Meredith	...	
" " 26	10.45 a.m.	Odeon	...	Old Mother Riley's Ghosts	...	Anglo-American	Lucan and McShane	...	
GLASGOW									
Fri., Mar. 21	10.45 a.m.	Paramount	...	The Son of Monte Cristo	...	United Artists	Louis Hayward	...	
" " 21	10.45 a.m.	Green's	...	Victory	...	Paramount	Fredric March	...	
Tues., " 25	10.50 a.m.	Playhouse	...	You're Out of Luck	...	Pathe	Frankie Darro	...	
Thurs., " 27	10.45 a.m.	Regal	...	Old Mother Riley's Ghosts	...	Anglo-American	Lucan and McShane	...	
LEEDS									
Fri., Mar. 21	10.45 a.m.	Tower P.H.	...	San Francisco Docks	...	G.F.D.	Burgess Meredith	...	
Tues., " 25	10.45 a.m.	Scala	...	The Ghost Train	...	G.F.D.	Arthur Askey	...	
Wed., " 26	10.30 a.m.	Ritz	...	You're Out of Luck	...	Pathe	Frankie Darro	...	
Thurs., " 27	10.45 a.m.	Ritz	...	Old Mother Riley's Ghosts	...	Anglo-American	Lucan and McShane	...	
LIVERPOOL									
Fri., Mar. 21	10.45 a.m.	Futurist	...	San Francisco Docks	...	G.F.D.	Burgess Meredith	...	
" " 21	10.45 a.m.	Paramount	...	Second Chorus	...	Paramount	Fred Astaire	...	
Tues., " 25	10.45 a.m.	Trocadero	...	The Ghost Train	...	G.F.D.	Arthur Askey	...	
Wed., " 26	11 a.m.	Palais de Luxe	...	You're Out of Luck	...	Pathe	Frankie Darro	...	
Thurs., " 27	10.45 a.m.	Forum	...	Old Mother Riley's Ghosts	...	Anglo-American	Lucan and McShane	...	
MANCHESTER									
Fri., Mar. 21	10.45 a.m.	Gaiety	...	Glamour for Sale	...	Columbia	Anita Louise	...	
" " 21	10.45 a.m.	Gaiety	...	The Ghost Train	...	G.F.D.	Arthur Askey	...	
NEWCASTLE									
Fri., Mar. 21	10.45 a.m.	Queen's	...	The Ghost Train	...	G.F.D.	Arthur Askey	...	
" " 21	10.30 a.m.	Odeon	...	Second Chorus	...	Paramount	Fred Astaire	...	
Tues., " 25	10.45 a.m.	Essoldo	...	You're Out of Luck	...	Pathe	Frankie Darro	...	
NOTTINGHAM									
Fri., Mar. 21	10.45 a.m.	News House	...	San Francisco Docks	...	G.F.D.	Burgess Meredith	...	
" " 21	10.30 a.m.	Ritz	...	Second Chorus	...	Paramount	Fred Astaire	...	
Tues., " 25	10.30 a.m.	Ritz	...	Victory	...	Paramount	Fredric March	...	
Wed., " 26	10.45 a.m.	Scala	...	The Ghost Train	...	G.F.D.	Arthur Askey	...	
SHEFFIELD									
Fri., Mar. 21	10.45 a.m.	Cinema House	...	The Mummy's Hand	...	G.F.D.	Dick Foran	...	
Tues., " 25	10.45 a.m.	Cinema House	...	San Francisco Docks	...	G.F.D.	Burgess Meredith	...	
" " 25	10.30 a.m.	Union Street	...	You're Out of Luck	...	Pathe	Frankie Darro	...	
Wed., " 26	10.45 a.m.	Cinema House	...	The Ghost Train	...	G.F.D.	Arthur Askey	...	

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